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North Wind: A Journal of George MacDonald Studies. #30 (2011). Edited by Fernando Soto and John Pennington. Reviewed by Janet Brennan Croft.

Mallorn: The Journal of the Tolkien Society. #53 (Spring 2012). Ed. Henry Gee. Reviewed by Janet Brennan Croft.

Tolkien Studies: An Annual Scholarly Review. #9 (2012). Ed. Verlyn Flieger and Michael D.C. Drout. Reviewed by Janet Brennan Croft.

Fastitocalon: Studies in Fantasticism Ancient to Modern. #2.1&2 (2011). Ed. Thomas Honegger and Fanfan Chen. Reviewed by Janet Brennan Croft.

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Emily E. Auger, Nicholas Birns, Sara Brown, Joe R. Christopher, Janet Brennan Croft, Holly Ordway, Harley Sims, Lizzy Walker, Kayla McKinney Wiggins, Donald T. Williams, and Joseph Young



PETER PAN'S SHADOWS IN THE LITERARY IMAGINATION. Kirsten Stirling.
New York: Routledge, 2012. 188 pp. 9780415888646. \$125.00.

PETER PAN'S SHADOWS IN THE LITERARY IMAGINATION, Kirsten Stirling's study of the literary legacy of J. M. Barrie's *Peter Pan*, came about, according to the author, as a result of teaching the play *Peter Pan* in a first-year seminar at the University of Lausanne. Stirling acknowledges in her introduction that it is not her intent to give a complete critical history of *Peter Pan*, that her focus is "on beginnings and endings, sources and sequels" (5), and her intent is to explore the ambiguities in Barrie's play that have invited later writers to "fill in the gaps at either end of the story and provide interpretations of their own" (5). While Stirling accomplishes her goal to focus on beginnings and endings, sources, prequels, and sequels, a lack of overt connection between the discussions in individual chapters at times obscures the through-line of her argument.

Chapter One traces the textual origins of Barrie's play, addressing the emphasis on authorship and storytelling that Barrie employs in the many versions of the story of Peter Pan. From its beginnings as a part of the storytelling in the novel *The Little White Bird* (1902)—later published as *Peter Pan in Kensington Gardens*—and the adventures with the vacationing Llewellyn Davies family recounted in *The Boy Castaways* (1901) through its long stage history and the novelization of 1911 to the final published play of 1928, Barrie emphasized the communal nature of the story's authorship, even going so far as to deny memory of having authored it in his introduction to the published version. Storytelling, as Stirling points out, is at the core of the work in all its forms, as a series of characters tell each other stories for various reasons and with various motivations, some benign but many dangerous to the point of deadliness.

Chapter Two considers the origins of *Peter Pan* in the rich theatrical tradition of the English pantomime, as *Peter Pan* long remained a staple of the Christmas season in London, competing for its audiences with the popular Christmas pantomimes. Stirling deals with the extensive textual changes that occurred over the years of writing and productions as Barrie toyed with and largely rejected the pantomime possibilities in the story of Peter Pan. Stirling

further notes the pantomime qualities that remain: the echo of “skin parts” in the dog-nurse Nana, the traditional use of an actress to play Peter, Captain Hook as an “exaggerated pantomime villain” (29), and the employment of audience participation in the scene where children are asked to clap in order to save the life of Tinker Bell. Stirling goes on to discuss the significant ways in which *Peter Pan* deviates from the pantomime tradition, primarily in its complex ambiguities regarding the nature and even the identity of its protagonist; its themes of love, life, death, and maturity; and even its function as a play for a mixed audience of children and adults.

Chapter Three deals with what Stirling calls “the opposed fantasies of Peter and Wendy” (63) as the two main characters vie for the role of protagonist and clash over their competing desires for domestic, adult bliss and eternal youthful adventure. Here the author deals with the uneasy sexuality inherent in Barrie’s text—and in the critical commentary on it—noting that while Peter Pan is “irresistible material for psychoanalytic criticism,” as is the life of Barrie himself, “attempts to impose a Freudian Oedipal reading on *Peter Pan* tend to be problematic” largely because the relationships in the play defy these easy designations (47). However, Stirling also notes that a “reading of Neverland as the unconscious” reveals disturbing elements, “including a deep-seated fear of female sexuality which underlies the irreconcilable trajectories of Wendy and Peter” (47). While this chapter may be too brief to truly deal with the issues it raises—issues which are at the core of Barrie’s complex and ambiguous treatment of the themes of love and sex, life and death—Stirling does a credible job of at least presenting the questions to be answered and acknowledging the scholarship of those who have gone before her in Barrie studies.

Chapter Four shifts from analysis of *Peter Pan* to a consideration of the prequels to Barrie’s play. After a very brief discussion of Dave Barry and Ridley Pearson’s *Starcatchers* series for children, Stirling devotes the remainder of a long chapter primarily to a discussion of Régis Loisel’s series of French comic book prequels. While she clearly is a fan of Loisel’s work and her discussion of the dark six-volume re-visioning of Peter Pan as a psychologically damaged street child and serial killer is fascinating, the fact that only the first two volumes of the series have been translated into English tends to call into question the amount of time she gives to this work. Her analysis is compelling, but the frustration is all the greater for those readers who do not have access to Loisel’s work.

Chapter Five turns to a consideration of the ways in which Barrie’s life has been a tease for the popular and literary imagination. Stirling touches on the 2008 biography *Captivated* by Piers Dudgeon and the 2005 novel *Jardines de Kensington* by Rodrigo Fresán, but focuses primarily on the two film treatments of Barrie’s life, *Finding Neverland* (2004) and the earlier BBC drama series *The Lost Boys* (1978). Stirling acknowledges the difficulties inherent in biography and

biopics, ultimately finding more integrity in the 1978 drama and the modern novel, both of which seem to attempt a more even treatment of the complexities of Barrie's life and relationships than the harsh 2008 biography and the too-benign feature film.

Chapter Six is entitled "Ending *Peter Pan*." In this chapter, Stirling addresses the difficulties Barrie seemed to encounter in concluding his most famous story, both as a play and a novel. She notes that neither of Barrie's published versions of the story "ends in a completely satisfactory way" (111). While Stirling does not make an explicit connection between her earlier discussion of the ambiguity of the play as both domestic fantasy and adventure fantasy, she clearly grounds the difficulty of the ending in this conflict in her discussion of the final scene in the nursery and the image of Pan beyond the nursery window. Stirling suggests that Barrie continued to rework the ending in the theatrical productions because he could not end a children's play on anything other than a happy note and/or because he could not find a satisfactory resolution for the conflict between Peter and Wendy either as rival protagonists or as representatives of opposing views of adulthood. Stirling further suggests that Barrie was avoiding the closure of a traditionally happy ending possibly because that ending could not be the romantic one that the pantomime tradition demanded and Wendy desired. She concludes the chapter with a discussion of the riddle of Peter Pan that takes her back covertly to her overall argument about origins and the observation that Barrie, having spent much time and ink on attempting to end this complex and ambiguous play, never "quite achieved the ending he was looking for" (126).

Chapter Seven, the final chapter, takes up the subject of sequels to *Peter Pan*, noting that unlike the prequels which have greater freedom to create their own reality in searching for the origins of the elusive Peter Pan, the sequels seem compelled to tie up the loose ends of Pan's ambiguous story. Stirling discusses the pragmatic obstacles to any continuation of the Pan story, notably Barrie's donation of the rights relating to Peter Pan to Great Ormond Street Children's Hospital and also Peter's nature as a never-aging preadolescent. However, as she notes, the Peter Pan story is so much a part of the popular imagination that it draws other writers who struggle with the obstacles and the ambiguities in telling their own tales. Stirling references a number of sequels but devotes much of her discussion to *Hook*, the 1991 film by Steven Spielberg; *Peter Pan in Scarlet* (2006), a sequel by Geraldine McCaughrean which won an sequel competition hosted by the Great Ormond Street Hospital; and J. E. Somman's 1999 novel *After the Rain*. While acknowledging that *Hook* has been widely criticized by Barrie scholars and fans, Stirling concludes, rightly, that "of all the sequels, prequels, and adaptations, it is arguably the most faithful to Barrie's text," noting that the film is "threaded through with textual echoes of Barrie" (141). In the end, Stirling

notes, none of these sequels really captures the ambiguity and the complex intertextuality of Barrie's own writings on Pan, in part because they are written for children.

Stirling concludes her interesting and highly readable text with extensive notes and bibliographies, including a thorough list of secondary material on Peter Pan and Barrie, and a comprehensive list of sequels, prequels, and adaptations of *Peter Pan*.

—Kayla McKinney Wiggins



C.S. LEWIS AND THE CHURCH: ESSAYS IN HONOUR OF WALTER HOOPER. Ed. Judith Wolfe and B.N. Wolfe. London: T&C Clark International, 2011. xii + 193 pp. ISBN 13: 978-0-5667-04736-9. \$110.00.

THIS BOOK CONTAINS ELEVEN ESSAYS ON THE TITULAR SUBJECT (plus an introduction that will be considered later). Most of the authors have ties to Oxford University, and most of the essays are well done. That which will be of most interest to the readers of *Mythlore* is Michael Ward's "The Church in C.S. Lewis's Fiction." Ward begins from the fact that the Church seldom appears in Lewis's creative works. Ward notes his omission of the poetry (except for a brief comment in a note), *Till We Have Faces* because of its pagan setting (although it certainly has some pagan priests who suggest Christian parallels, not noted by Ward), the short stories, and unfinished pieces.

One of Ward's definitions of the church is its manifestations in its rituals and buildings. Ward points to Weston's comment about attending church in his youth (*Perelandra*, ch.13), but also to Tinidril's appearance being like a church's coldness and stillness contrasted to a hot street outside (ch.5). These are his beginning point, but he goes on with other brief references and allusions in the Ransom Trilogy and the Chronicles of Narnia. He finds no references in *The Great Divorce* and "Screwtape Proposes a Toast," but extensive discussion of the church in this sense in *The Screwtape Letters*. He points the second letter with its discussion of the "aesthetic poverty of mid-twentieth-century English Anglicanism." He also finds similar material on the church in letters 7 and 16.

Ward's second definition of the church is the visible institutions "as represented by their ordained ministers and their teaching" (68). Ward writes: "Nearly all of Lewis' clergymen are knaves or fools or weaklings of one kind or

another" (75). (He ties this to a tradition in English novels.) The exception is Canon Jewel in *That Hideous Strength*, who is not able to stand up to the "progressive element," but is "pure of heart" (76). Amazingly, Ward points to Fr. Spike of *The Screwtape Letters* as the second most positive presentation—after celebrating all the havoc in his parish because of Fr. Spike's shifting ideas, Screwtape says that the priest *does* believe. (Ward introduces at this point an interesting contrast with Philip Pullman: Pullman's priests in *The Amber Spyglass* are completely corrupt. Although Pullman complained that Lewis wrote works with too much simplistic good vs. evil, in this context Pullman is the one who is simplistic.)

Before his analysis of Lewis's most important portrayals of priests, Ward pauses over Lewis's genres—he is not writing in the conventions of realistic novels.

The Great Divorce is a series of moral satires couched in the form of a dream [...] *The Pilgrim's Regress* is an avowed allegory [...]. [Their characters] are representatives, ambassadors from the realm of clerical error, designed to articulate those fallacies and foibles that Lewis wished to address at particular points in his story. (78n48)

Ward discusses Mr. Broad in *The Pilgrim's Regress* and the Liberal Bishop in *The Great Divorce*, indicating the satiric portraits are described with some of the same details. He then defends *The Great Divorce* as generically not needing to balance the Liberal Bishop with a satiric portrait of a type of conservative bishop, but points out that *The Pilgrim's Regress*, having a different purpose, *does* balance Mr. Broad with Mr. Neo-Angular. (Ward's discussion of the various churches' teachings are partly covered in his discussion of the ministers and partly by two paragraphs at the end of the section.)

Ward's third definition of the church is as the mystical body of Christ (the Church Triumphant, in a traditional term, which—as in Dante—is the same as Heaven/Paradiso). He mentions some references to it (as in Screwtape's reference to "the Church as we see her spread out through all time and space and rooted in eternity," letter 2), but then turns to the last chapters of *The Last Battle* for Lewis's major depiction. Ward mentions the surprises in this depiction of Heaven, the New Narnia: the salvation of Emeth and of one of the dwarfs who had murdered talking horses. And he ties it to both Dante's *Paradiso* and his own discussion of the seven planets in *Planet Narnia*. In short, a truly excellent essay. (Ward once, in discussing Narnia, refers to "dwarves" with a Tolkienian plural, rather than the "dwarfs" that Lewis uses.)

The other essays may be covered more briefly, for those in the Society who are interested. Part I (three essays) discusses the church in Lewis's life. Mark

Edwards' "C.S. Lewis and Early Christian Literature" shows that Lewis did not have a command of the Church Fathers, having real knowledge of only a few. Jonathan Herapath's "'You Must Throw Yourself in': C.S. Lewis and the Victorian Literary Church" seeks to isolate the background out of which Lewis's Christian practices grew—partially High Church, partially Low, and strongly anti-Broad. Herapath stresses the literary nature of the Church of England in the 19th century. Perhaps the area which needs another paragraph appears in Herapath's passing identification of George MacDonald as having become a Broad Church Anglican: how did Lewis reconcile his distrust of the Broad Church in the 20th century with his acceptance of MacDonald as a mentor? (Probably the Broad Church identification comes from MacDonald's Universalism.) Francis Warner's "Lewis's Involvement in the Revision of the Psalter" is a pleasant, historical account of Lewis's service on the Church of England's "Commission to Revise the Psalter"; it also discusses some of the changes the Commission made in Coverdale's text.

Part II (four essays, beginning with Ward's) discusses the church in Lewis's writings. James Como's "C.S. Lewis' Quantum Church: An Uneasy Meditation" is a cleverly written discussion of Lewis's Anglicanism from a Roman Catholic perspective. (This reviewer is doubtful about the complete authenticity of "Christian Reunion" as an essay by Lewis, but Como's major point does not depend on it.) Judith Wolfe's "C.S. Lewis and the Eschatological Church" begins from the images of Heaven in Lewis's fiction (more than just Ward's use of New Narnia), but the main focus is not on his fiction; rather, the essay discusses his combined use of Christian and Platonic theory, often not perfectly integrated with each other. A basic disagreement is about the transcendental: the forms or Ideas in Plato are "abstract"; "the Christian God is personal." But this is the beginning of the essay, which eventually returns to the concept of Heaven, the eschaton in Wolfe's diction, a more Dantean than Platonic vision. "This idea of man as a mirror of God, and of the Church as the community of people mirroring Christ to each other, if not unique to Lewis' work, is uniquely realized there" (114). This is an "eschatological exchange." (She makes no connection to Charles Williams.) B. N. Wolfe's "C.S. Lewis on Relations between the Churches" finds three points to discuss in Lewis's preface to *Mere Christianity*: Lewis's concept of mere Christianity, his Anglicanism, and his assertion about mere Christianity being the core of the differing churches. "Lewis's concept of a mere Christianity is one of his most famous contributions to twentieth-century Christian discourse" (124).

Part III (four essays) discusses Lewis and specific churches—specific denominations. Ian Ker's "'Mere Christianity' and Catholicism" points to the difficulties, from the Roman Catholic perspective, of Lewis's assumption that one can become a Christian and then choose a Church. Actually, that is one of the four problems he addresses. Kallistos Ware's "C.S. Lewis, an 'Anonymous

Orthodox'?" consists of two parts: first, Ware shows that Lewis seldom showed an interest in the Greek fathers or in Orthodoxy; second, he discusses Lewisian assumptions that are much like those in Orthodoxy. These are (1) "the hiddenness of God, [...] the inexhaustible mystery of the Divine," and other aspects of apophaticism (141); (2) "the Incarnation and the Trinity" (although the emphasis on the Trinity is mainly in *Mere Christianity*); (3) "the sacramental character of creation"; and (4) "the vocation of the human person" (144), especially in the uniqueness of the individual, the significance of face (based on the Greek *prosopon*), salvation as deification, and eternal life as infinite progress. Christopher W. Mitchell's "Lewis and Historic Evangelicalism" discusses Lewis's popularity with modern evangelicals, while not agreeing with all of their positions—more specifically, Mitchell makes an excellent case that Lewis fits the boundaries of pre-twentieth century evangelicalism in terms of conversionism, activism, biblicism and crucicentrism. Philip Ryken's "Lewis as the Patron Saint of American Evangelicalism" is a lighter weight treatment of Lewis's relationship to evangelicals.

The introduction to the volume, "Oxford, 1963, and a Young Boswell," by Andrew Cuneo, ties to the dedication in the subtitle, "Essays in Honour of Walter Hooper." Cuneo's essay is, as is appropriate to the genre, a panegyric, celebrating Hooper in a biographical narrative. Since this reviewer wrote a preface for each of Kathryn Lindskoog's three books that developed her questions about Hooper's truthfulness, he is not an appropriate person to evaluate Cuneo's stance. But it is a pleasantly written essay, and many will appreciate it.

To return to the high marks in the book: Michael Ward's is valuable as literary criticism. Warner's discussion of the revision of the Psalter adds biographical details about Lewis. Judith Woolfe's essay is an excellent study of Lewis's mingled and sometimes contradicting religious influences. (Her style may be too learned for some.) Christopher Mitchell writes of Lewis and Evangelicalism in a scholarly way, not just with anecdotes. In short, a good collection of essays. (Indices of references to Lewis's works and to subjects.)

—Joe R. Christopher



DEADLY POWERS: ANIMAL PREDATORS AND THE MYTHIC IMAGINATION. Paul A. Trout. New York: Prometheus Books, 2011. 325 pp. Hardcover. \$26.00. ISBN 978-1-61614-501-9.

PAUL TROUT'S BOOK ON ANIMAL PREDATORS AND MYTH is well researched and presented in such a way that it is informative and entertaining. He illustrates his assertions with numerous examples of myths from ancient cultures. The content is also meant to make the reader "uncomfortable" with the idea that humans did not start out at the top of the food chain. When applicable, Trout likens myths to some modern tales of terror where humanity must face its fear of the predator in various forms, such as in modern horror and science fiction films.

The book is divided into nine chapters. The first chapter serves as a very brief introduction to what Trout wants to accomplish with his book. His thesis focuses on the idea that humans were not immediately the first on the food chain when we came into being, and that, as such, myths revolving round man-eating beasts served in multiple capacities. He believes the key to answering the question of where humans evolved into more of a predator than prey lies in the Pleistocene era.

The second chapter focuses on predators of the Pleistocene and is broken down by predator type. In Part 1, Trout covers felines, canines, and bears. Part 2 deals with water predators such as giant snakes, crocodiles, alligators, large lizards, and gigantic fish. The final section looks at aerial killers; teratorms, condors, and eagles. While these creatures may not be too much of a threat to humans currently, Trout reminds the reader that they were much larger in the Pleistocene era than their descendants. The author provides illustrations of scale. For example, there is an image in the section on aerial predators depicting a raptor with a wingspan of seventeen feet and what this would look like next to a human. Trout concludes this chapter by stating that the aforementioned creatures were predators that terrorized ancient humans, and that with the analysis he provides he proves that humans could not possibly have been the primary predator, or indeed predator at all, when it came to their environment.

Trout's third chapter, titled "Be Afraid, Be Very Afraid: Fear and Survival in the Pleistocene," discusses the concept of fear itself. This chapter is essential in understanding the creation of myth in regard to predators and how early man may have crafted them to provide cautionary tales and warnings for their fellow humans. Trout reminds the reader that fear plays a large part in myths despite the fact that fear is thought of as a sign of weakness or as a negative emotion. Trout contends that fear was actually essential to the survival of the Pleistocene humans. Trout splits this chapter into two parts. This first part, titled "Triggers of Fear," breaks down aspects of the predator. A bulk of this section covers what Trout calls the predator face. Here, he analyses the eye of the

predator, as well as the mouth, teeth, and tongue. Trout also looked at the movements of predators; fear of blood, bones, sounds, signs, darkness, and night are other aspects analyzed. The second part of the chapter focuses on the defense and survival strategies of potential prey when faced with predators. The author argues that the strategies helped early humans communicate about animal predators.

Trout provides a wealth of valuable information on mimetic storytelling. Trout analyses evidence of mimetic storytelling used as a survival tool. Another interesting idea in this chapter, one which could have been explored more, was the idea of the effect of dreams on myth creation and survival strategy in ancient humans. Mimesis and mimetic storytelling seem to be the crux of what Trout believes to be the evolution of the predator in myth creation. In Chapter 5, titled "The Emergence of the Myth-Making Mind," Trout discusses several interesting concepts. He mentions what he calls the Agency Detection Device and Theory of Mind Mechanism and how these "primed" the human brain to "evolve a mythic imagination" (131). He also defines and discusses anthropomorphism, animism, and metamorphism and their role in early myths. Language and the rise of the mythical culture, creative thinking and survival, myth as a means of managing fear, and women as early storytellers are also important points Trout covers in this chapter.

The sixth chapter opens with a simple yet profoundly true statement: "Monsters fill the mythic landscape" (157). In this chapter, Trout attempts to answer several questions. First, what caused ancient humans to create monsters in myth that were far more fearsome and dangerous than the creatures that hunted them? Also, what drives that need to "add to our fears" (157)? Finally, what is the advantage of doing so? Trout successfully answers these questions by looking at the mythical monster as predator, animal predators transforming into greater monsters, and the natural sources or forms that help to create the mythical monsters. Taking a look at humans' "inner monster" provides an interesting look at the evolution of the human mind to internalize the monster within. While Trout makes a good argument that he believes that humans were not originally murderous and bloodthirsty, they learned to become hunters through mimesis, that is, by taking to heart what they saw in regard to predators and what they communicated through myths.

The next chapter deals with the predator being represented as deity. The practice of deifying that which one fears is an ancient concept and this book would be lacking if Trout had not discussed this. Trout provides valuable information on the attributes necessary and present in predator made gods, which include their frightening willingness and ability to kill their worshippers. Trout likens their worship of such deadly predators in terms of Stockholm Syndrome. The author also covers the act and ritual of worship, predator cults in

the Paleolithic era, and the evolution of the gods from purely animal form to acquiring human traits, including in physical form. This leads to the next chapter where Trout focuses on the predator as benevolent entities, even kin. He explains the concepts of anthropomorphism and fear management by turning these deadly killers into forces that help humans. Trout's conclusion is eye opening and truthful: "these deadly forces not only hunted and killed them but helped make them to become physically agile and mentally clever survivalists" (236).

In the ninth chapter of the book, Trout discusses how early humans evolved into becoming predator rather than prey. By way of imitating their predators, Trout contends, ancient humans were able to use hunting as a mimetic performance. To do so, according to Trout, they became their predators by donning the markings and skins to attain a closer relationship to the predator they represented. Trout's observations on the use of rituals of transformation were very insightful. He discussed Aboriginal myth and Orokaiva rites, then transitioned into the more frightful case of Hitler and his desire to become the wolf, going as far as to call his SS a wolf pack, among other points.

The final chapter, titled "Scaring Ourselves to *Life*," discusses how modern humans continue to hold onto the predator myth by way of modern stories of monsters and killers. Trout references modern film and stories and determines that they are not only cathartic, but they help modern humans work out in their own minds how they would act if they were put in the same predicament, being stalked by a predator hell bent on killing their target.

Throughout this book, Trout uses ample evidence to back up his position. At first, it would seem that his argument flies in the face of everything that we have been taught, that humans were the great hunters of their time, but his argument that we did not start as predator is completely valid and shown aptly in this book. The way Trout presents the material will benefit the general reader and scholar alike. He relies quite heavily on quotations, as well as keeping to a general formula as to how he disseminates his information, but this helps to solidify his argument and gives it more teeth.

—Lizzy Walker



THE MYTHOLOGICAL DIMENSIONS OF NEIL GAIMAN. Anthony S. Burdge, Jessica Burke, and Kristine Larsen, eds. 290 pp. \$15. Crawfordsville, FL: Kitsune, 2012. \$15.00 978-0-9827409-9-2.

THIS BOOK, THE FIRST COLLECTION OF ESSAYS on the contemporary British writer Neil Gaiman's multifarious body of work—comics, adult novels, children's novels short stories—is an edited volume composed mainly of contributions from independent scholars, graduate students, and junior academics—in other words by people writing from multiple contexts and vantage-points. It is edited by three scholars well known for their work on Tolkien as well as their previous co-editing of *The Mythological Foundations of Doctor Who*.

Neil Gaiman now has enough of an oeuvre and sufficient recognition to gather a body of scholarship around him—as recently evidenced by the undergraduate senior project of my Lang College student, Jessica Bailey—and this collection comes just at the right time, when his work is known and appreciated but needs a thoughtful mediation to academia and the more general public. This book certainly provides that—every essay is well written, informative, and sheds new light on both Gaiman's work and his sources.

The word 'sources' is perhaps particularly operative here, Gaiman's highly intertextual approach means one can hardly read even a short story of his without thinking of what Leslie Drury terms its "allusions and re-envisioning of familiar myths" (109). Gaiman's tremendous learning in multiple traditions, his ability to convey them sympathetically, and the lack of pretension with which he carries these off indicate that this writer's greatest feats of creation are also ones of continuation. There is almost a medieval sense of the combination of *imitatio* and *inventio* here.

In his piece on Gaiman, Tolkien, and *Beowulf*, the always superb Jason Fisher gives a thorough overview of Tolkien's debt to *Beowulf* (and *Beowulf*'s debt to Tolkien for daring to read the Old English poem as literature), and their myriad interlacings, to which I would add Tolkien shares the *Beowulf*-poet's ability to combine economy and eloquence. In analyzing Gaiman's *Beowulf* movie adaptation, Fisher defends the right of Gaiman and his collaborator Roger Avary (famous for having worked with Quentin Tarantino) to innovate upon the original by having Grendel be Hrothgar's son and the dragon be *Beowulf*'s son. Fisher argues that these shockers are responses to gaps in the narrative, which Gaiman and Avary, albeit "clearly interpolating" (31) are legitimately trying to fill. Much like Tolkien defending the poem's greater interests in monsters and the fear they represent, rather than the diplomatic relations of Geats, Swedes, and Danes which nineteenth-century scholars wished the poem was about, Gaiman's adaptation enriches the text, speaking to central themes of embodiment, change

and terror. But one could argue that Gaiman and Avary re-domesticates the plot, bringing the monsters within a Freudian family romance, eliminating what Tolkien prized about them—their uncanny otherness. If Freud could also be called, like Tolkien, a twentieth-century mythographer, he believed far less in the autonomy of the subcreated world. Perhaps this is another way of just saying Tolkien is the greater artist than Gaiman, which surely is no disrespect to the latter. But it cannot be denied that Gaiman's fascination with *Beowulf*, also seen in his 2006 short story "The Monarch of the Glen," is a significantly inventive one.

Fisher's essay is one of two in the book of particular salience to *Mythlore* readers, the other being Chelsey Kendig's piece on Gaiman's 2004 short story "The Problem of Susan." This story addresses the unpleasant fate of Susan Pevensie in *The Last Battle*, the final book of C.S. Lewis's *Chronicles of Narnia*. By having Susan live in a trivial world of nylons and invitations (really not preoccupations that different from those of a Jane Austen heroine) while her siblings go to a sublime Narnia-in-the-sky, Lewis, in the view of both Gaiman and Kendig, exhibits a fear of female sexuality and adult women in general. There is also, argues Kendig, a sense of disproportion. Yes, it was totally sensible in light of Lewis's moral and Christian vision to have the three faithful children go to Aslan's transcendent abode. But what about the grim fact that Susan, left on earth, had to identify her siblings' dead bodies at the age of eighteen, a trauma from which the road back to emotional stability would certainly be hard for her? Gaiman's story ironically pictures the aged Susan as a famous professor of children's literature, trapped in the aftermath of a tale her creator has spun.

"The Problem of Susan" is a stylish performance, in which the aged Susan is somewhat reminiscent of Briony Tallis in Ian McEwen's *Atonement*, except one feels here that Susan is the victim. As Kendig shows, though, Gaiman is not just out to demonize Lewis, a precursor whom he respects and by whom he is fascinated. It is somewhat like William Empson's critique of Milton's God for sadistically torturing his son on the Cross. One can respect both Milton and Empson, Lewis and Gaiman, while understanding that theological tenets are often difficult to express in narrative in ways that will be convincing on both conceptual and human levels. Kendig sensitively explores how Gaiman both rejects Lewis yet also pays homage to him. She also makes the point that the greater liberalism of Gaiman's generation with respect to moral issues in literature partially stems from the fact that, as members of the post-World War II Baby Boom, they had it easier socio-economically than Lewis's generation did. On the other hand, this shows that it is to the Baby Boom generation's credit to have had a larger, more sympathetic moral imagination.

Camillo Formigatti's essay is trenchant in pointing out the fatuity of trying to define what "mythological dimensions" means (which this collection

does not do other than impressionistically) and also pointing out how un-mythical, as it were, Gaiman's treatment of myth tends to be. With respect to the gods, "we feel that they are not too different from us." Humanizing the gods and yet keeping a small sense of difference—perhaps no more, as Formigatti suggests, than the sense we are stuck inside ourselves; the gods are just playing a role. Formigatti is not reverential about myth, and provides a needed counterpoint to the generally affirmative tone about myth upheld by the rest of the collection.

Anthony Burdge's witty and skillful juxtaposition of the late Douglas Adams's *Hitchhiker's Guide* books and Gaiman's oeuvre shows the two British writers shared not only a sense of irreverence but an inquisitive, cosmic curiosity. In the 1980s, I one day joked that there one might day be a book in the Twayne series of monographs on single authors on Douglas Adams. The Twayne series has lost its distinctness by going online, and yet Burdge's deftly written essay shows that Adams can at once be the object of serious scholarship yet still retain his whimsy. Burdge shows that humor can be an important tool to genuinely explore the world. Although Gaiman is not as in-your-face a humorist as Adams was, both use humor more centrally than Tolkien and Lewis, even though the latter were of course not without humor. Along with the ease with which he appropriates old stories, the coexistence of humor and cognitive ambition is one of the most saliently postmodern aspects of Gaiman's work.

Kristine Larsen, well known for her eloquent and wide-ranging astronomical explications of Tolkien's work, undertakes a very broad survey of light in Gaiman's oeuvre, shedding, as it were light on both its physical and psychological aspects. Larsen also insightfully compares Gaiman to Tolkien, as creators of secondary worlds, which may well be where the two writers dovetail the most. Larsen skillfully employs the imagery of light to show how fantasy can give as much insight into reality, manifest as much sheer cognition, as can any other mode of representation, possibly more.

Jessica Burke's treatment of the witch explores the fear and vulnerability the patriarchies representation of the witch expresses. Witches are at once demonizations of women and expressions of a sense that men may need female protectors, who, from Neolithic days, were the ultimate sustainers of their tribe. Christianity's pathologization of the witch was often an expression of anxieties about the actual incompleteness of what appeared to be a seamless Christian surface. Burke interestingly pinpoints the schism with the Orthodox Church in 1054 as an event which gave rise to a "prosecutorial" (145) atmosphere in medieval Western Europe. Burke, who has a vast knowledge of folklore, diligently analyzes Gaiman's depiction of the *Shahinai* (banshees) in "Keepsakes and Treasures," in this respect, but her work will be relevant to any scholar interested in the figure of the witch and the expression of gender motifs in myth

and legend. Burke positively portrays Gaiman's treatment of women and gender issues, not perhaps feminist in an ideological way, but one in such a way as to show how the witch is a stereotype and yet an "image close to women" (167). The book as a whole is dedicated to the late Alexei Kondratiev, the brilliant scholar of myth and the Celtic world, and one feels Kondratiev would have particularly relished Burke's contribution.

Tony Keen, on the Triple Goddess (shades of Robert Graves!) and Samuel Brooker on the double/doppelgänger show the importance of number on both myth and Gaiman's work. Number patterning in the latter is a way it resembles myth in formal as well as narrative terms, and has a mythic shape as well as portraying mythical characters. Melody Green, Colin Harvey, and Tanya Carinae Pell Jones all explore more extended concepts of form, showing how Gaiman is at once parodic and bardic, and features various slippages and contact zones, which Greene faithfully analyzes in light of Bakhtinian dialogism.

Harley Sims contributes a particularly interesting essay on Gaiman's pan-pantheism, the way gods of different traditions coexist in *American Gods*. The combination of belief in another world with radical inclusiveness is very postmodern, but also deeply in the grain of Gaiman's own perception of the world. This is the essay in the book most potentially hopeful to an undergraduate researching Gaiman's work. Also useful here is Lynn Gelfand's deft survey of how various bodies of myth and legend crop up in Gaiman's fiction.

Neil Gaiman has shown one can be brilliant but also pliable, original but also 'plastic' in the sense of able to be stretched to fit established forms. We see this adaptability in Gaiman's work on *Babylon 5*—where he is the one credited writer other than series creator Joe Straczynski—and on *Doctor Who* as well as in the graphic novel *Marvel 1602*, discussed by Harvey. Here, Gaiman redeploys stalwarts of the Marvel Universe such as Doctor Strange and Nick Fury in Elizabethan England. *Marvel 1602* exhibits both Gaiman's unbridled creativity and his deep respect for existing traditions, even pop-culture ones. This reinforces the belief of this outstanding collection: that entertainments become stories, stories become myths, and myths become meaningful. As Matthew Hills's piece shows, Gaiman is in a way writing highly literate fan-fiction, feeling an intuitive yearning to further the stories that have fired his imagination.

Inevitably, as in any edited collection, there are some omissions. A study of Gaiman's interest in non-European mythologies such as Hindu or African would have been a good addition, as would discrete treatments of *Coraline* and *The Sandman* comics. Also nice would have been an essay on Gaiman and America—where he now lives—and the representation of a distinct sort of 'American exceptionalism' in *American Gods*. But these are paths that will

be someday explored and which will find this book vital in establishing them. Gaiman fans will derive from *The Mythological Dimensions of Neil Gaiman* a deeper immersion in their author's imaginative sources and meanings. Just as importantly, academics that do not know Gaiman will gain a sense of the pertinence of his inventive and stylish explorations.

—Nicholas Birns



ANIMALS AND HUMANS: RECURRENT SYMBIOSIS IN ARCHAEOLOGY AND OLD NORSE RELIGION. Kristina Jennbert. Nordic Academic Press, 2011. 272 pp. including notes, bibliography, 28 b/w illus., 13 tables, and map. \$52.95 (US). ISBN 978-91-85509-37-9.

KRISTINA JENNBERT IS A PROFESSOR OF ARCHAEOLOGY and Ancient History at Lund University, Sweden. The research for *Animals and Humans* was conducted between 1999 and 2005 as part of a larger multidisciplinary project at Lund University called "Roads to Midgard: Old Norse Religion in Long-term Perspectives." *Animals and Humans* is a summary of archaeological work done at prehistoric Scandinavian sites and an interpretation of the materials recovered insofar as they pertain to the relationship between humans and animals. The treatment of material culture recovered from prehistoric archaeological contexts as evidence of intellectual culture involves the numerous challenges of ethnographic comparison. Though called by different names and qualified by changing perspectives on the nature of culture in general, this method is one of the few available to interpreters of prehistoric material. It involves the analysis of archaeological material, both objects and contexts, with reference to the known practices and texts of literate peoples in the surrounding regions or of a later period in the same region.

In the introductory chapter 1, Jennbert prepares her readers for the detailed study that follows with a discussion of methodology, a map, and a general chronology specific to the region. She draws attention to some of the practices that disappeared with the Christianization of the region c. 900–1000 and to some of the texts, such as the *Elder Edda* and Snori Sturluson's *Younger Edda* (c. 1220), used later for purposes of discussion and comparison. Chapter two "Animals in Norse mythology" summarizes some of the relevant contents of these documents. Tables lay out the names assigned in the *Younger Edda* to

different animals and birds, such as horses, cattle, goats, pigs, dogs, and others. Chapter three does the same for the appearance of animals in archaeological contexts. Tables are again used to summarize such points of interest as the sheer quantity of such remains on Iron Age (500 BC–1050 AD) farms in different regions. Descriptive sections are divided between domesticated animals (cattle, sheep/goat, pig, dog, horse, cat, poultry, and pets) and discussion sections are dedicated to farming, game, hunting (including a chart showing the bird species in Swedish “falconry graves”), and animals in rituals. The latter section is subdivided by the varying contexts of houses, cult houses, graves, animal graves (with subsections for cattle, dog, horse, bear and reindeer), and so forth.

Chapters 4, 5, and 6 are interpretive. Chapter 4 “Animals between context and text” proposes the understanding of specific aspects of the archaeological material, particularly animals in burial contexts, relative to a pre-Christian world view as expressed in and contrasted with that represented in Snorri’s *Edda*, as well as Proto-Norse and Norse runic inscriptions. Jennbert favors the reading of these materials in terms of “bodily metaphors,” because, as she explains:

Bodies of both humans and animals are profusely represented in the archaeological record, reflecting many different patterns of action. They were transformed through fire and other processes, which shows that humans and animals were viewed in the same way, with significant associations between them. The handling of bodies throughout the pre-Christian period indicates that the ritualization of entire bodies and body parts—both human and animal—was significant. [...] The clearest traces of concrete attitudes and strategies to humans and animals concern death and burial. (125)

She continues with a discussion of the treatment of both complete bodies and body parts and proposes that the parts had meanings similar to those of the kennings found in the *Eddas*, in which blood may be referred to as “warm ale” and the heart as the “power-stone” (129).

Chapter 5 “A Midgard mentality—why animals?” lends more attention to the working relationships between humans and animals, again with separate discussion sections for particular species. These relationships are categorized in various ways. For example, the practical uses of animals as food and raw material are identified, as are the ways animals are related to human social identity and status through such strategies as the assignment of human names to animals and the creation and use of visual images showing transformations between animals and humans.

Chapter 6 “Old Norse religion” considers the relevance of a shamanistic cultural analysis of the archaeological material and highlights some of the

changes in the visual arts that coincide with the Christianization of the region. Chapters 7 “The archaeology of religion” and 8 “To interpret interdependence over time” provide short summaries of the conclusions of the study, restatements of some of the methodological difficulties involved in the interpretation of prehistoric materials, and some brief comments about the ongoing relevance of the subject of human–animal interactions today.

Animals and Humans was written for archaeologists and advanced scholars of any discipline interested in prehistoric northern cultures, shamanism, or pre-Christian religion. In addition, it may be of interest to scholars in pursuit of an understanding of the cultural world that preceded and formed the context for some of the literary works frequently cited as Tolkien’s sources of inspiration. Its chapters and sections are logically ordered, but at times the style of presentation seems intended to facilitate consultation of the different sections independently. This design serves the consultative and encyclopedic use of the book, a feature that will not deter and may even delight some, but may also detract from its appeal to more general readers looking for a cover-to-cover reading experience.

—Emily E. Auger



TOLKIEN IN TRANSLATION. Edited by Thomas Honegger. Zurich and Jena: Walking Tree Publishers, 2011. iv + 158pp. ISBN 9783905703153. \$19.45.

IN THE LINGUISTIC STUDY OF J.R.R. TOLKIEN’S WORKS AND WORLDS, few topics promise to be more interesting—and no doubt more divisive—than translation. The sheer number of professional translations of Tolkien’s works aside, the approximation of one language by another is of course central to the *legendarium*, serving as the authorizing device of the Red Book of Westmarch, for example, as well as the inspiration of much of Tolkien’s imaginative expression even beyond Arda (*The Father Christmas Letters*, for one). On these considerations, as well as the fact that Tolkien was an accomplished historical linguist before he was a successful author, one might say that translation *is* Tolkien, and that no analysis of his work can pretend to be complete without some exegesis of his actual wording. As contained in his *Letters*, Tolkien himself expressed a number of opinions about how his work was to be translated and thus understood, as well as some less than flattering assessments of contemporary attempts (most famously Dutch and Swedish translations). Clearly, his linguistic acumen gave him formidable and uncommon authority over renderings of his work into many

languages, an authority which, though it had no legal dominion, must certainly have proved intimidating to translators in his time. Few authors indeed have the capacity to translate their works themselves—into one foreign language let alone several—and though Tolkien was a native speaker only of English, the uniquely philological and creative dimensions of his literature guaranteed his jurisdiction in almost any event.

Tolkien in Translation is a modest collection of six papers, edited by Thomas Honegger, which explores some of the many issues both present and possible in translating Tolkien's fantasy works into different languages. The book is No. 4 in the longstanding and wide-reaching Cormarë Series published by Walking Tree Publishers; first released in 2003, the collection was reprinted in 2011, and finds continuation in No. 6 of the series, *Translating Tolkien: Text and Film*, also edited by Honegger. In the eight years since its original printing, the collection and its range have largely been superseded by various entries on language, translation, and reception in editor Michael D.C. Drout's *J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (2006). As individual works of analysis, however, these papers remain very worthwhile. In the sense that it treats translation largely as the by-product of and answerable to original text, the book's approach to translation is largely traditional—what might be called 'small-t' translation studies. It should be noted that Translation Studies as an academic discipline came to be established in the last two decades of the twentieth century, with roots in the writings of Russian Formalists, as well as in later semiotic and post-structuralist writers, particularly Roland Barthes. Its use, most commonly in Comparative Literature programs, treats the translated text as its own product rather than as a provisional shadow of the original, but like many modern theoretical domains has become formalized by specialist terminology, models, and canons of secondary literature. Such circumstances run contrary to the declared intention of the Cormarë series, which is to provide "qualitatively superior yet accessible studies on Tolkien and his work" (153).

The collection's first paper is Allan Turner's "A Theoretical Model for Tolkien Translation Criticism." Though nominally and initially technical, the paper provides much more of a meditation on the act and assessment of Tolkien translation than it does a methodological framework. It makes reference to 'translation studies,' but its use of secondary literature is modest, and respects what it calls "a well-established history of high quality do-it-yourself criticism amongst Tolkien readers" (2). The model proposed in this paper, that of George Steiner, emphasizes deep reading in order to "penetrate to the depths of the source text in order to appropriate the whole meaning" (3). Though in-depth reading might seem obvious, and the ability to appropriate a text's whole meaning debatable, it is something of particular importance to translating Tolkien, where the 'text-world' and its conditions are beyond the realm of direct

experience. Allan brings up a number of examples where imperfect understandings of Tolkien's work appears to have led to hasty or incorrect translations, as well as the crucial role of the Appendices in *The Lord of the Rings*—often omitted in translations, at least in part—in understanding the linguistic analogies used in Tolkien's writing. Of Allan's very stimulating positions, that of Tolkien's "pseudotranslation structure" (the claim that *The Lord of the Ring* was translated from the languages of Westron) is most disputable, primarily because there is no attention given to the ineffability of Tolkien's imputed source—that of a Secondary World to which no comprehensible language can truly be indigenous. In that it provokes this debate and many others, however, the paper serves as an excellent introduction to the collection, and includes numerous, well-selected passages.

The second paper is by Nils Ivar Agøy, entitled "A Question of Style: On Translating *The Silmarillion* into Norwegian." Agøy, who himself translated *The Silmarillion* in 1994 (and, in later years, *The Hobbit*, *Unfinished Tales*, and *The Children of Húrin*) chose to innovate in order to create a literary style in Norwegian to approximate Tolkien's archaism. Agøy outlines clearly the challenges he faced as a Norwegian translator, including the different historical characters of the source and target languages. His reflections on the theory and practice of translating the core text of Tolkien's *legendarium* are well supported with examples and written in his typically engaging style, one which makes the brevity of the paper (eleven pages) its only disappointing feature. Agøy's responsibility to his task was equal parts veneration and humility; "[i]deally," he claims, "the translator should not only be an expert on everything Tolkien ever wrote, but also on European mythology, history, languages, culture and on Roman Catholic theology. Needless to say, I have never had the pleasure of meeting the ideal Tolkien translator" (32).

Vincent Ferré, Daniel Lauzon, and David Riggs, all of whom collaborated to revise the French translation of *The Lord of the Rings* first published in 1972, provide the collection's third paper. "Traduire Tolkien en Français: On the Translation of J.R.R. Tolkien's Works into French and their Reception in France," explores the anomaly of France in the landscape of Tolkien translation, reception, and study. The authors make the claim that "most people in France are unaware that Tolkien's work stretches far beyond *The Lord of the Rings* and *The Hobbit*" (48). *Bilbo le Hobbit*, first published in 1969, appeared even after the Japanese translation, and though the books and particularly Peter Jackson's films have been well received, Tolkien's reputation is alleged to have suffered due both to his conservatism and to several, corroborative instances of careless translation (e.g. translator F. Ledoux's use of *noiraud*, a potentially racist term, to indicate the blackness of a Black Rider). The bulk of the paper is dedicated to outlining many of the challenges and opportunities the authors

faced in revising *Le Seigneur des Anneaux*, and involves their suggested compromises, including some clever neologisms (e.g. *vingtescence* for 'tweens' [59]).

Translating peculiarities of speech is the focus of Sandra Bayona's "*Begging your pardon, Con el perdón de usted: Some Socio-Linguistic Features in The Lord of the Rings in English and Spanish.*" Launching from Nils-Lennart Johannesson's 1997 paper "The Speech of the Individual and of the Community in *The Lord of the Rings*," Bayona looks at how speech patterns used to indicate 'working-class' hobbits are rendered in Spanish, and whether their idiosyncrasy in the original English is retained. The answer is a resounding *no*, in that the Minotauro editions of *El Señor de los Anillos* actually introduce many different verbs and expressions—apparently haphazardly—to indicate what, in the English original, is represented consistently. For example, in translating the 13 occurrences of 'I reckon,' eight different Spanish verbs are used (83). Bayona's conclusion in discovering these apparent liberties is to note that idiosyncratic speech patterns have not been observed in the Spanish translation, even though readers "come to know the same people, witness the same events, with the identical outcome" (88). The study is clear and workmanlike, though it would have been interesting to read some further thoughts on the translators' apparent decisions.

After papers focusing on French, Spanish, and Norwegian, something of an eccentricity is represented by Arden R. Smith's "The Treatment of Names in Esperanto Translations of Tolkien's Works." The translation of *The Lord of the Rings* into the artificial language occurred between 1995 and 1997, with *La hobito*, *aŭ tien kaj reen* appearing in 2000. Through the provision of many annotated indices, Smith looks at the methods used by Esperantist translators to represent proper names, focusing generally on the decisions to adapt them to Esperanto conventions of spelling and morphology. In addition to several errors, Smith discovers a great deal of inconsistency, and argues that "[i]t is truly a pity that the first translation of *The Lord of the Rings* into an artificial language was not done with the care and attention to detail that such a project requires and deserves" (116). As it stands, the paper seems the elephant in the tome; although Esperanto does indeed boast a massive literary corpus among its stalwarts, its position as an artificial language recommends some sort of justification for its inclusion here. The importance of invented language to Tolkien's own Subcreation might have provided a stepping-off point, though it would remain to be argued just how Esperanto—a language invented in many ways to minimize ambiguity and facilitate communication in the real world—is truly equipped to handle the complexity of Tolkien's Secondary World.

The collection's final paper is Mark T. Hooker's "Nine Russian Translations of *The Lord of the Rings*," which looks at the various differences

among the nine. Because Tolkien was essentially banned in the Soviet Union until 1982, underground translations were written and circulated for decades. Going translator-by-translator, Hooker shows how this lack of regulation led to a great many liberties with the text, some of which include embellishments in terms of words and entire episodes (including Zinaida Anatol'evna Bobyr's addition of the 'Silver Crown of the Lords of Westernessee,' which Aragorn must wear to prove himself worthy of Arwen's hand [120-1]). Hooker shows that many of the changes, however, are owed to condensation of the text, with omissions that alter the spirit of many characters' exchanges. Likely because it explores nine translations and runs to thirty-three pages, the paper includes very little of the Russian texts themselves. Passages are provided pre-translated, which, for Hooker's specific focus on each, does not present too much of problem. The paper is very deft, and serves as an invitation to Hooker's book, *Tolkien through Russian Eyes*.

Although it treats only a very small sample of translations of Tolkien's work, *Tolkien in Translation* serves as a good introduction to the theory and practice of its topic, covering cultural as well as literary dimensions, and in a manner accessible to both lay and academic readers. Due to the linguistic boundaries involved, Honegger and Walking Tree Publishers are to be commended for bringing together specialists in five languages. Were the minds and resources available, it would one day be fascinating to read of Tolkien's treatment in many other, less accessible languages, including those of China and, like the underground translations in the Soviet Union, of the many bootlegs that are sure to exist outside of the West.

—Harley J. Sims



TRANSLATING TOLKIEN: TEXT AND FILM. Ed. Thomas Honegger. Jena: Walking Tree Publishers 2004, reprinted 2011. 250pp. \$24.30. 9783905703160.

FIRST PUBLISHED IN 2004 AND REPRINTED IN 2011, *Translating Tolkien: Text into Film*, edited by Thomas Honegger, is the sixth in the *Cormarë Series* from Walking Tree Publishers and follows the volume *Tolkien in Translation*. Both of these useful collections deal with the ways in which Tolkien's writing has been approached when translating it into various languages, including German, Dutch, Swedish and Hebrew. The challenges of translating Tolkien are many: not only must the translator achieve a nuanced sense of Tolkien's secondary world, but there is also the question of how to tackle his invented languages successfully. With this volume having originally been published soon after

release of the third part of the Jackson film trilogy, in addition to the contributions that deal specifically with language translation, five of the articles in this collection assess the 'translation' of Tolkien into film.

The first article, Thomas Honegger's "The Westron Turned Into Modern English: The Translator and Tolkien's Web of Languages," examines what he refers to as "linguistic transposition" (1), the web of languages created through the understanding that, for example, Rohirric is mapped on Old English and the language of Dale on Old Norse. What this article really concentrates on, though, is the problem the translator faces in conveying the subtleties of nuance from one language to another. Honegger uses the example of the second person pronoun to illustrate this difficulty, describing first, in some detail, the manner in which the Old English *þu*, *þy* and *þyne* of the second-person singular, and *ye*, *you*, *your* and *yours* of the second-person plural, changed with the advent of Middle English to second-person familiar and second-person deferential. He then tracks the use of *thou*, as second-person familiar, throughout the text of *The Lord of the Rings*, suggesting that it has five different uses: in poetry or songs; archaic, in formal or formulaic speech; as an expression of contempt; as an indicator of high emotion, or an expression of familiarity or emotional closeness. Honegger persuasively argues that there are two particular issues regarding Tolkien's varying use of *thou*; first, that the modern reader is often unable to differentiate between the different intentions, with most only perceiving it as archaic or formulaic speech. Secondly, and most relevant to the translator of Tolkien's writing, although many modern languages have distinction in pronominal address, such as the French *tu* vs. *vous* and the German *du* vs. *Sie*, these cannot adequately replicate Tolkien's nuanced use of *thou* and *you*, and neither can they substitute for the modern neutral value of *you*.

Honegger moves on to a discussion of how Tolkien created a web of languages with complex connections that, he argues, should be adhered to by any translator attempting a faithful rendition of Tolkien's work. On example that he offers is that if the Common Speech were to be translated into Modern French, then the language of Dale should become Picard and Rohirric should be Vulgar Latin, with names translated accordingly. Honegger makes the point that Rohirric should, for example, be translated into Old High German in a German translation but that no translator has yet bothered to do so, a choice he deplors from a systematic point of view but admits to being common sense from a cultural standpoint. Honegger concludes, however, that he would have a preference for a full translation, taking into account Tolkien's web of languages, rather than one which translates everything simply into the modern version of the target language.

Rainer Nagel's chapter, entitled "The New One Wants to Assimilate the Alien," examines what he terms the "controversy" that resulted from a new

German translation of *The Lord of the Rings*, published in 2000. The “new” translator, Wolfgang Kregge, claims that his work is closer to the original as it did not simply render the text from one language to another, but took account of Tolkien’s source material in an attempt to convey more faithfully a *sense* of Tolkien’s work. Nagel investigates these claims by comparing Kregge’s translation with that of Margaret Carroux, whose German translation was produced in 1968, through the optic of modern translation theory. Nagel begins with the view that Tolkien’s main purpose in writing *The Lord of the Rings* was as a showcase for his invented languages, a point made by T.A. Shippey in *The Road to Middle-earth*, as well as by Tolkien himself. He uses this as a basis for comparison of the two translations, ascertaining how well each of them interprets this challenging aspect of the text.

Using examples from particular moments in the narrative, such as the Prancing Pony in *The Fellowship of the Ring*, Nagel shows that, although there are weaknesses in Carroux’s translation, Kregge’s attempts to produce a more “modern” translation, using language calculated to appeal to a younger readership, sometimes has the result that it does not fully convey the voice intended by the author. Taking the chapter “The Mirror of Galadriel,” followed by a close examination of the translations of names, Nagel moves to a more in-depth comparison of the language of the two translations to see if the new version is truly a “conscious modernisation of the original” (29). Placing phrases from each translation side by side, Nagel exposes the weaknesses of both, including variations in style and tone that do not always convey the intention of the original text. Nagel concludes this interesting essay with the comment that the new translation certainly sets right some of the deficiencies of the old translation, but that Kregge goes too far in his attempts to modernize the text for a new generation of readers.

Danny Orbach’s chapter “The Israeli Translation Controversy—What About and Where To?” has a similar premise to Nagel’s essay, in that it compares two translations of *The Lord of the Rings*, this time into Hebrew. Again, the earlier translation is a more literary translation, whereas the second has a more modern flavor. The first, by Ruth Livnit (1977), was very popular but had numerous errors, mostly due to her failure to read *The Silmarillion* (thus leading to a number of misunderstandings in the text) and to the fact that she did not translate the Appendices, a significant omission in Orbach’s view. The new translation by Emanuel Lottem, who had previously translated *The Silmarillion* and *The Unfinished Tales* into Hebrew, was widely anticipated but, according to Orbach, proved to be a great disappointment in many circles as “he did not pay attention to the spirit of the story and to the mythical atmosphere” (51).

Orbach’s essay, which is balanced and well-argued, considers the two Hebrew translations and asks why, despite its mistakes, the Livnit version

remains well-loved whilst the Lottem edition has been widely decried. He summarizes the various views on the matter, and concludes with a discussion on whether, in the art of translation, beauty of language is more important than accuracy: a question that every translator must face at the start of a project.

The following chapter by Richard Sturch considers the challenges of rendering Tolkien's work into Latin, a concept that seems formidable indeed. He identifies the four main issues of such a translation, many of which appear in the other chapters of this book as they are not limited to a rendering into Latin. First is the problem of names, and whether they should be translated or simply reproduced; second is the poetry or verse in the text; third is the variation in prose styles, so noticeable between *The Fellowship of the Ring* and *the Return of the King*, or between the discussions in *The Prancing Pony* and the meeting between Gandalf and Denethor. Finally, Sturch discusses the difficulties of handling what he terms the "rhetorical" passages in Tolkien's writing: the differences inherent in Tolkien's style from the usual models of Latin prose.

To date, *The Lord of the Rings* has not yet been translated into Latin and the main theme of this essay is a discussion of why that is. Apart from the obvious—what sort of audience would such a translation have, after all—Sturch shows that there are certain difficulties in rendering the narrative into Latin, whilst maintaining the full effect of the language that Tolkien uses. Through the use of some passages that he has translated himself, Sturch shows that Latin struggles to convey Tolkien's prose it lacks the necessary flexibility. This is an interesting essay, demonstrating some of the difficulties of translation, but it might have benefitted from a stronger concluding section as it came to rather an abrupt halt at the end.

The next language to be considered is Dutch, in Mark T. Hooker's essay comparing a self-published translation with two "official" published Dutch translations (1958 and 1996). It is, by the author's own admission, a very short comparison of the three translations but he manages to convey a strong sense of their relative merits. The self-published translation, by a Mrs. E.J. Mensink-van Warmelo, was produced on a basic typewriter and intended only for her own use, as she had disliked the published version by Max Schuchart. Hooker reveals that he received a copy, scanned by Mensink-van Warmelo's son, and began to compare it to the published version. The first thing to note is that it is an incredible achievement for anyone to produce a translation of a book as large as *The Lord of the Rings*, particularly on a basic typewriter; what is most remarkable, however, is that Hooker clearly feels that this translation is at least on a par with Schuchart's edition, with some areas even being an improvement. Rather oddly, Hooker chooses to explore these translations through the means of a points system, with points awarded or taken away for style and fidelity to the original, and this does not really work that well. Despite this, the essay is worth reading if

only for its discussion on *samizdat* publishing, a form of underground production of otherwise banned books in Russia.

Rainer Nagel's second essay in this collection focuses on the translation of proper names in the German translations, and why this is potentially problematic. The argument here is, of course, whether one should attempt to translate the names in the text to convey a sense of the meaning that Tolkien was ascribing to them (for example, the name "Cotton," which has the sense of "cottage"), or should the translator simply use the names as they are given in the original. This is a difficult question, and one which has been hotly debated; Nagel's essay attempts first to place this argument in the context of the German translations, then subsequently to extrapolate from this a concept of what should be the norm in translation practice. This essay is a useful extension to the discussion in his earlier article, which compared the two published German translations of *The Lord of the Rings*, and takes into account Tolkien's own opinion as evinced in some of his letters and his essay "Guide to the Names in *The Lord of the Rings*."

Anders Stenström's essay "Tolkien in Swedish Translation: From *Hompen* to *Ringarnas here*" offers a discussion on the Swedish translations of Tolkien's work. The first published foreign translation of any of the Middle-earth narratives is that of *The Hobbit* into Swedish by Tore Zetterholm and is notable for incurring Tolkien's displeasure for its rendering of "Hobbit" as "Hompe" and "Bilbo" as "Bimbo." Stenström is critical of many of Zetterholm's choices, including "elves" as "älvor," a word which apparently has the connotation of "fairy." Swedish was also the second language, after Dutch, to have a translation of *The Lord of the Rings*; this was done by Åke Ohlmarks, who had previously translated *Edda* texts and, according to Stenström, would therefore be likely to "do justice to the 'Germanic' elements in Tolkien's text" (110). Tolkien's dislike for both Ohlmarks and his translation is made clear in his Letter #228, but Stenström has some good things to say about some aspects of the work, particularly the use to which Ohlmarks put his knowledge of Old Norse terms. This seems to be the limit of Stenström's praise, however; the remainder of this section of his essay dwells on the numerous faults he perceives in this translation, including failure to recognise the relationships between words, such as "Trollshaws" being rendered "Trollbergen" (troll mountains). As Stenström points out, "shaw" corresponds with the Swedish word "skog," both denoting "woods," so Ohlmarks' choice of "Bergen" is very strange.

Stenström then discusses other Swedish translations of Tolkien's works, including Britt G. Hallqvist's version of *The Hobbit*, Ohlmarks' rendering of *The Adventures of Tom Bombadil*, *Tree & Leaf*, *The Father Christmas Letters* and some of Tolkien's scholarly essays, and Roland Adlerberth's translation of *The Silmarillion*. Stenström has clearly read some of these translations (he admits not

having read all of them) in great detail, as he is able to comment on differences in language use. He concludes this chapter with an upbeat note, looking forward to a new translation of *the Lord of the Rings* that he obviously hopes will improve on previous efforts.

Vincent Ferré's article "Tolkien, Our Judge of Peter Jackson" is the first of five chapters in this collection that are devoted to the concept of filmmaking as translation. Interestingly, this article is, itself, translated (by Daniel Lauzon), most probably from French, as Ferré teaches at the Université de Caen. He draws on Tolkien's discussion in some of his Letters regarding his feelings about potential cinematic adaptations of *The Lord of the Rings*, and considers the broader issue of the adaptability of this text to film. What Ferré attempts to do in this article is to extrapolate from Tolkien's judgments of those adaptations produced during his lifetime, to project what Tolkien *may* have thought of Jackson's version, had he been alive to see it. What the reader actually gets is mostly Ferré's own criticism of the Jackson film, interspersed with occasional moments where he uses Tolkien's criticisms of earlier adaptations to provide "proof" for his comments. The result is not particularly coherent; this is one of the weaker essays in this book, which is a pity as the concept had great potential and, as advisor on the French translation of Jackson's *The Fellowship of the Ring*, Ferré was in a unique position to comment on the film as "translation."

"Humiliated Heroes: Peter Jackson's Interpretation of *The Lord of the Rings*" by Anthony S. Burdge and Jessica Burke pulls no punches in its criticism of Jackson's films. It begins by speaking of Jackson's "miserable failure" to preserve Tolkien's heroes, the screenwriters' "inability" to understand what Tolkien's heroes were meant to be, and the subsequent "demoralizing" of these heroes (129). The authors focus first on the portrayal of Gandalf, drawing on T.A. Shippey's work alongside Northrop Frye's *Anatomy of Criticism*, in which he examines the nature of myth. The film characterizations of Denethor, Aragorn, Frodo, Sam, and Faramir are then examined, with Jackson's interpretations found wanting in various ways. This is one of the longer essays in this collection; Burdge and Burke have much to say on the topic and it is both well-written and well-argued. One might ask for a little more balance, perhaps, but as the object of this essay is undoubtedly to show beyond all doubt that Jackson has misread or misunderstood Tolkien's depiction of his heroes in *The Lord of the Rings*, then it certainly achieves its goal. This chapter is entertaining but still scholarly; a very enjoyable read.

Øysten Høgset's article, also focusing on Jackson's films, explores theories of adaptation, reading Jackson through Dudley Andrew. Principle theories of adaptation are presented; the 'success' of Jackson's *Lord of the Rings* films is then judged using these criteria. Through comparing certain identified "key aspects" present in Jackson's adaptations with a corresponding literary

analysis, Høgset questions whether the spirit of the original text is misrepresented in the film versions. To this end, he examines aspects such as the “nuances of the conflict” (163) between good and evil, the depiction of Aragorn as “hero” and the depiction of the character of Frodo. It is quickly apparent that Høgset’s opinion leans decisively towards Jackson’s failure to retain the spirit of Tolkien’s work, as this “extends beyond the mere thematic aspects of the narrative, and it is here that Peter Jackson’s adaptation deviates most prominently from the original text” (169). By the end of the article, the reader is left in no doubt of Høgset’s dislike for the film adaptations; his conclusion includes a comment on how the extended edition DVDs “do not necessarily contribute to the strengthening of the adaptation’s faithfulness to the spirit of the original text,” nor do they “correct the shortcomings of the preceding films.” Of course, this judgment is based on Høgset’s understanding of what constitutes the “spirit of the original” (173).

The penultimate article in this collection, by James Dunning, examines the depiction of good vs. evil in both the book and the films through the optic of philosophy and what the author refers to as the “spiritual *Weltanschauung*” (world-view) of *The Lord of the Rings*. This chapter begins with a positive note towards the Jackson films; Dunning assures the reader of his fondness for them and the likelihood of repeated viewings. Almost immediately, however, he reveals his conviction that “in translating Tolkien into Jackson, something *philosophical* is inevitably lost” (178, author’s emphasis); a judgment he feels qualified to make, given his self-proclaimed status as *Eldar*, or member of the *Elder* race of Tolkien aficionados. This declaration sets the tone for the remainder of the chapter.

The article begins by exploring the “world-view” that Dunning perceives as underpinning Tolkien’s Middle-earth. He begins with a comparison of how the ancient times of the Elder Days is depicted in the book and on film, and here is where the weakness in the structure of this article becomes apparent. Dunning lovingly describes scenes from the text, dwelling at length on descriptions of Lórien, Sauron, the One Ring, Gandalf and many important moments in the narrative. He then dismisses the depiction of these characters and scenes in the films in what is often a short, tersely-worded paragraph at the end of each section. This leaves the reader with a sense of a lack of balance in some parts of the chapter; the “shortcomings” that Dunning identifies in the films are often merely listed, rather than examined as to why such shortcomings might be so. The section on “Refusers of the Ring” is one of the better parts of the chapter, with greater depth of exploration, and there are moments when the article is extremely interesting, such as the section on “Insertions and Expansions.” Here, Dunning explores how some material, such as the Elvish language or the story of Aragorn and Arwen, is expanded in the films; he also

applauds Jackson's digital depiction of Gollum. He concludes that there are some good things about the films, although they change much of the original to such an extent as to occasionally make them unrecognizable. His final assertion, that one should agree to "render unto Jackson that which is Jackson's, and unto Tolkien that which is Tolkien's" (206), is perhaps one of the more perceptive comments on the films to be found in this volume.

The final essay, by Alexandra Velten, discusses the lyrics created for the soundtrack to the Jackson films, and asks whether they may be seen as being true to Tolkien's textual legacy. The first point that she makes is that English is barely used: most of the lyrics are offered in Tolkien's invented languages, including Quenya, Sindarin, Rohirric, Adûnaic, Black Speech and Khuzdul. The only songs that are rendered in English are those that accompany the end titles; these Velten does not discuss as she views them as "additional pop songs" (209) rather than as part of the soundtrack.

Velten begins by acknowledging the contribution to the creation of the lyrics of David Salo, founder of the Elfling List and well-known translator of Tolkien's invented languages. She then identifies many of the lyrics as being from Tolkien's work, including direct quotations from the text; this includes the titles to these songs, most of which are taken from chapter headings from *The Lord of the Rings*. The interesting point Velten makes here is that, just as for some of the poems and many other fragments in Tolkien's original text, the song lyrics would not be understood by the majority of the audience, and almost certainly not without the aid of a lyrics sheet. The lyrics are therefore part of the background, setting the scene for the narrative they accompany. In this, perhaps, Jackson comes closest to Tolkien. Velten examines many of the songs in great detail, concluding that they provide "accurate translations into several of Tolkien's conceived languages and Old English" (236-7). On the whole, she is in favor of the contribution that these songs make to the films; her final remark, that whether one likes the Jackson films or not, the lyrics are true to Tolkien's textual legacy, concludes this volume on a positive note.

In summary, then, *Translating Tolkien: Text and Film* offers a wide range of interpretations of the concept of 'translation' and the majority of the essays contained within are both interesting and informative. My one criticism is of a lack of balance in consideration of the Jackson films; whilst it is certain that they are far from perfect and that there is much to criticize, there is little doubt that there is also much to be applauded, not least in the fact that they have brought a new audience to Tolkien's work. Despite this, *Translating Tolkien* is well worth reading and is of the high academic quality that one has come to expect from Walking Tree Publishers.

—Sara Brown

CRITICAL DISCOURSES ON THE FANTASTIC, 1712-1831. David Sandner. London: Ashgate, 2011. \$99.95. 191 pp. 9781409428626.

IT IS A COMMONPLACE OF LITERARY CRITICISM that the modern fantastic emerged during the Romantic period. The truism is that the rationalism, empiricism and modernity of the eighteenth-century Enlightenment jarred with the literary imaginations of the Romantics, who abandoned such mindsets in their own work and set out in pursuit of the sublime rather than the intelligible. Certainly, many modern and contemporary fantasists owe a great ideological debt to the Romantics in their use of literature to portray and interrogate emotional and spiritual ideals; writers such as Tolkien and MacDonald come to mind here. In an academic context, however, truisms are there to be investigated and overturned. Sandner offers an interesting and, so to speak, enlightening reappraisal of the fantastic as a matter of both literary history and literary theory.

This reappraisal emerges chiefly from a fairly simple—but ingenious—shift of perspective on the fantastic. Rather than discussing it as a reaction to the component ideologies of the Enlightenment, Sandner examines its history as a plank in the intellectual self-image of a number of Enlightenment thinkers. In doing so he demonstrates that the fantastic, if out of sight for much of the eighteenth century, was by no means out of mind. Enlightenment thinkers and writers variously saw the literary fantastic as pleasurable, worrying, annoying, useful or pathetic, and much of Sandner's book is devoted to assessing these attitudes and locating very precise shades of meaning in the writings in which these ideas were expressed.

The bulk of *Critical Discourses on the Fantastic* is composed of a series of essays, each of which either examines a single writer's contribution to the debate, or compares the contributions of two such writers. In attempting to cover more than a century of crowded intellectual culture, Sandner casts his net wide, analysing the thoughts both of practitioners of the fantastic (James Hogg, Mary Shelley) and of thinkers who found themselves commenting on it such as Joseph Addison and Samuel Johnson. He tends to assume some specialist knowledge of his subject literature. This will occasionally leave those who study later manifestations of the fantastic with a faint feeling of being out of their depth, or of having saddled themselves with unhelpful reading. Sandner's investigation of the moral framework of Coleridge's *Rime of the Ancient Mariner*, for example, appears for much of its length to be of scant interest to those not specifically studying that poem. Those studying authors such as Coleridge, Keats and Radcliffe will presumably find much of interest here; those who are not would be well-advised to persevere. Sandner's conclusions are based on careful, well-informed examinations of specific pieces of literature, and he can hardly be

faulted for showing his working. Apart from anything else, such discursions obviously indicate his firm grasp on his material.

The chapter comparing the attitudes and works of Sir Walter Scott and James Hogg serves as an exemplar of Sandner's approach. Both writers are, of course, Scottish, both present complicated ideas about Scotland and Scottish society's place in the contemporary world, and both were prepared to use the fantastic in order to make their respective points. Where they part company is on their positioning of the fantastic in relation to their own time and place. Scott, Sandner notes, relegates the fantastic to pastoral Scottish history, deeming it "ill-timed and disgusting" when used outside the context of narratives intended to be read as stories of a historical "popular tradition." (108) The fantastic must be treated with such caution because modern skeptical audiences simply will not believe it unless it is part of what is consciously set up as a historical tale. It therefore becomes a toy, albeit a potentially powerful one, of the antiquarian. Hogg, by contrast, sees the fantastic as an intrinsic, enduring part of the cultural legacy both authors seek to perpetuate; by confining it to the past he argues that Scott has created mere nostalgia, "a weak and nostalgic gesture, full of meaning but emptied of effectiveness" (110). He has no intention of repeating Scott's mistakes, however. Rather than recording (or creating) the fantastic past that Scott championed, he hauls fantasy into the present-day world and weaves a tale "about the fabulous present, the supernatural modernity that both defines the present and fragments it" (114). Hogg's use of the fantastic in *The Private Memoirs and Confessions of a Justified Sinner* leads Sandner to position this self-styled folklorist and humble Ettrick Shepherd as a sort of "nascent post-modernist."

In other chapters Sandner offers similar analysis of writers such as Horace Walpole, Mary Shelley, William Wordsworth and John Keats. He also offers thought-provoking commentary on such issues as the eighteenth-century ballad controversy. His precise conclusions vary from subject to subject (his assessment of Wordsworth's argument that fantasy whets the modern imagination's blunted appreciation of reality is especially interesting) but the overall theme of the book remains constant. That theme is that the fantastic, largely by dint of being emblematic of a vanished superstitious past, became a key plank in the construction of the self-conscious modernity of the eighteenth and early nineteenth centuries. What Sandner traces through his analyses is the development of the notion of the supernatural past as the crucial counterpoint—positive or negative—to the skeptical modernity of the intellectual milieus that these authors inhabited. Rather than a recrudescence of a neglected literary idea, the Romantic endorsement of the fantastic can therefore be resituated as the closing address in a century-long debate over the precise admissibility and function of an inherently, self-consciously modern method of meditating on the sublime. This is a challenging idea, and it will be up to individual readers to

decide how convincing they find it. Nevertheless the sheer bulk of the evidence Sandner presents—and, as mentioned earlier, the detail with which he interrogates it and draws out its nuances—seems likely to defy any straightforward dismissal. This is an audacious idea solidly presented.

Sandner goes on to offer a theoretical framework for the ongoing hold that the fantastic so obviously exerts on the modern imagination. The impact of fantastic narratives, he argues, inevitably boils down to the issue of how the reader's imagination responds at the moment it is confronted with a manifestation of what has been held since the eighteenth century as emblematic of the vanished superstitious past. This being accepted, Sandner suggests a loose taxonomy of the fantastic based on the sort of response the modern imagination has (or is intended by the author to have) to that confrontation, be it with Gil-Martin, a ghost, a hobbit or a hippogriff. He proposes four such categories of response: possession, domestication, fragmentation or dispossession. Basing a literary taxonomy on reader response rather than authorial composition is an interesting (and, as far as I know, innovative) idea, and Sandner's explanation of his terms and reasoning for them appears sound. Nevertheless it is also rather brief, confined entirely to his fourteen-page afterword; the reader must wait for the third-to-last page of the book for his explanation of dispossession. The impression is that this system was something of an afterthought prompted by Sandner's analysis of his sources, as it may well have been. Precisely how useful this framework is remains to be seen via application to actual, individual texts; Sandner has only given himself space to do so in a very cursory manner.

Such is also the case with regard to the "convincing account of how and why the fantastic came to be marginalized in the wake of the Enlightenment" promised by the cover blurb. The fantastic's nineteenth-century retreat from respectability is alluded to on various occasions but not discussed in any detail. Sandner does note that "the history of Romantic criticism records an ambivalent response to the fantastic" and that "recent Romantic criticism implicitly renews the charge of 'escapism' against the genre" (3), thus providing some commentary on the respectability of the fantastic among contemporary critics. There remains a 150-year gap in the history of the fantastic that he fails to address. He certainly neglects what seem to be perfect springboards for such discussion. For example, he notes Johnson's claim that modern authors should be able to "keep up curiosity without the help of wonder" and thus should not concern themselves with the outmoded methods of "heroic romance" (81). After analyzing Johnson's statements, however, he reaches the conclusion that "Johnson does not disallow the fantastic because it fails to move the reader with its fevered 'incredibilities.'" On the contrary, the fantastic may move the reader all too well, or all too deeply" (86) Sandner insightfully notes that Johnson, "perhaps the most famous literary critic of the nineteenth century" (81), would not have made such a comment if

there were no fantastic narratives to warn his readers against, or if he genuinely felt they would fail to engage skeptical modern imaginations. This adroit location of a discontinuity between official and unofficial attitudes towards fantasy is interesting. Has Sandner located the origin of modern society's ambivalent insistence on dismissing fantasy as the preserve of fandom and marginalized "geek" subcultures while turning Harry Potter and *The Lord of the Rings* into some of the most lucrative intellectual properties in history? He does not develop this point, which seemed to me to be a missed opportunity.

Such reservations are minor, however, and perhaps say more about my research interests than the shortcomings of Sandner's book. Sandner proves his core point—"that the fantastic...arises out of vital arguments about aesthetics in the eighteenth and early nineteenth centuries" (2)—rather well. The debate over where modern fantasy comes from is complicated and ongoing; *Critical Discourses on the Fantastic, 1712-1831* is a challenging, insightful, subtle, intriguing contribution to that discussion. Sandner offers interesting readings of a number of authors, makes a solid case for his own ideas and provides fertile ground for further commentary on those and other issues. The book rewards attentive study and can be recommended as a contribution to literary theory, a compilation of author studies and as a valuable investigation into how and why this genre of ours was originally formulated.

—Joe Young



ARTHURIAN FIGURES OF HISTORY AND LEGEND: A BIOGRAPHICAL DICTIONARY. Frank D. Reno. Jefferson, NC: McFarland, 2011. viii + 264 pp., pbk. ISBN 978-0-7864-4420-5. \$39.95.

People who ARE INTERESTED IN THE MATTER OF BRITAIN, especially from the standpoint of history and the possibility of a historical Arthur, will find much to engage them in this book. Two caveats at the outset will keep them from feeling disappointed.

First, though the book's title proclaims its interest in figures of history *and legend*, the author is much more interested in history and deals with legend mainly as it is related to history. The entry on Taliessin, for example, concerns itself almost entirely with whether or not the Bard actually existed and has not a

single word about Charles Williams's use of the character—an omission that will loom particularly large for students of the Inklings (223-4). That omission is even more telling in the light of the fact that other modern re-tellers of the Arthur story, even more modern and less significant, are discussed—Marion Zimmer Bradley, for example (184).

Second, the author has a particular historical thesis that he wants to push: that “misinformation has distorted British history of the fifth century by ignoring a bona fide Arthur of the second century and not crediting a great king of the fifth century [Ambrosius Aurelianus] who was conflated with Arthur” (1). “Arthur as a *dux bellorum* deserves his historic niche in the second century and the romance tales which evolved in the twelfth century and thereafter.” Ambrosius “must be freed from his conflation with Arthur and recognized as Britain’s savior in the fifth century” (4). Reno wrote an earlier book in which he fully lays out and defends this hypothesis: *The Historic King Arthur: Authenticating the Celtic Hero of Post-Roman Britain* (McFarland, 2007). MaryLynn Saul, reviewing that book for *Journal of American Cultures* (30:4, Dec. 2007) found its case well-constructed but unlikely to satisfy everyone or be the last word in the solution to the riddle of the historical Arthur (474). Reno, not unnaturally, treats it as if it were.

In sum, though this dictionary slights legend for history, and for a particular version of history, it will still be not only fascinating but useful for exploring the legion of characters that make up the matter of Britain in both history and legend. It covers everyone (except moderns) who appeared in or contributed to either the history or the legend (e.g., there are entries for Malory and Caxton, but not for Tennyson or Charles Williams). It has a number of black-and-white illustrations (maps, photographs, woodcuts), an extensive bibliography of sources and historians, and a useful index: lots of good stuff, if you take the title with a grain of salt.

—Donald T. Williams



THE LOSS AND THE SILENCE: ASPECTS OF MODERNISM IN THE WORKS OF C.S. LEWIS, J.R.R. TOLKIEN, AND CHARLES WILLIAMS. Margaret Hiley. Jena: Walking Tree, 2011. 276 pp. \$24.30. 9783905703191.

AS WRITERS OF FANTASY LITERATURE, C.S. Lewis, J.R.R. Tolkien, and Charles Williams have too often been seen as reactionary or isolated from their times. However, these three writers do engage with the culture of the day in ways that can now be rightly called prophetic.¹ Recognizing their place within the modern world should allow for new connections and new insights. Margaret Hiley's *The Loss and the Silence: Aspects of Modernism in the Works of C.S. Lewis, J.R.R. Tolkien, and Charles Williams* takes up the intriguing pairing of modernism and fantasy. Hiley states that her study has "attempted [...] to locate aspects of modernism in the works of Lewis, Tolkien and Williams. But it has in almost equal measure attempted to locate aspects of the fantastic in the works of Jones, Yeats and Joyce" (Hiley 221). Hiley is much more successful in the latter half of the thesis than in the former; as a critical study of the Inklings, the book is seriously flawed, but it does provide worthwhile material on the modernists and succeeds in opening up some good questions for further work.

After an initial chapter on the modernist movement and the Inklings' shared context with modernism, Hiley structures her project around three themes, each focusing on one Inklings and one modernist: Charles Williams and David Jones, on war; J.R.R. Tolkien and W.B. Yeats, on history; and C.S. Lewis and James Joyce, on language. The study then concludes with a chapter on "Modernist Fantasy, Fantastic Modernism."

The opening chapter discusses influences between the modernists and the Inklings; Hiley does a good job of showing that there are more connections and influence than many readers may expect. However, this is a brief section; readers should not expect to find an in-depth account of what the Inklings read or how they responded to modernist literature.

Hiley's discussion of Charles Williams's and David Jones's Arthurian poetry in the chapter "War" is the strongest in the book. The discussion here is thoughtful and draws out valuable insights into both poets, and is likely to make *The Loss and the Silence* worth reading for specialists in Williams's poetry. Hiley's discussion of Lewis in the chapter on "Language" is also notable in that she takes serious account of Lewis's Irishness, especially in the section "Language, Identity and Exile."

Throughout the book, Hiley demonstrates a clear grasp of modernism in both literature and philosophy, and provides effective and convincing close

¹ I am indebted to Malcolm Guite for this insight, in his series of lectures called "The Inklings: Fantasts or Prophets?"

readings of Jones, Yeats, and Joyce. Unfortunately, her readings of Lewis, Tolkien, and Williams are flawed in serious ways that undermine her analysis as a whole.

The first problem with her approach to Lewis, Tolkien, and Williams is the lack of theological context for their ideas. It is difficult to understand the work of any of these three writers without considering their Christian beliefs, and in fact Hiley's reading of the Inklings' work is seriously distorted by the fact that she almost entirely avoids consideration of their Christianity. For instance, she correctly notes that war is a significant element in the work of both Lewis and Tolkien. However, she goes on to argue that

War is, besides structure, also the driving dynamic force behind the plots of the *Silmarillion* myths and *The Lord of the Rings*: without conflict, Middle-earth would be static, so that conflict must be introduced from the start. This is also the case in Lewis's *Chronicles of Narnia* [...] fantasy texts fear (war's) fragmentation and the modern acceleration of reality, retreating into a secondary world in order to preserve coherence, but they obviously also fear stagnation, and thus resort to the dynamics unleashed by war. (43)

There is nothing obvious at all about this claim, which Hiley would need to back up very carefully—but does not. Tolkien and Lewis's understanding of sin and fallen human nature is worked into their stories at a deep level; to ignore their Christianity here is to miss the point at a fundamental level.

Similarly, in the "History" chapter, she makes the central claim that Tolkien works "with a cyclical model of history" (105) and that "The neverending nature of this struggle ensures that the cycle will be repeated over and over again. To think that it will ever be broken is a fallacy" (105). However, what Elrond warns against is the idea that one can be sure that it has been broken in one's own day. The idea of an *infinite* cycle of history is contrary to Christian belief, and is not what Tolkien is presenting: he looks ahead to the Second Coming, when as Sam puts it in *The Lord of the Rings*, all the sad things will come untrue. Unfortunately, Hiley's misreading of Tolkien's Christian understanding of history is not a minor point, as it leads to the entire argument in that chapter being seriously flawed.

Other mis-readings occur throughout the book as Hiley disregards the Christian context. She says in passing that the ending of *The Last Battle* "is ambiguously happy at the most" (29); for a non-Christian reader, this may be a genuine response, but it is certainly not the way the ending is presented in the book. Likewise, Hiley argues that the restoration of the Shire at the end of *The Lord of the Rings* is "undermined by the fact that it can no longer satisfy the very ones who laboured to bring it about" (131-132), failing to recognize the Christian

ideal of sacrifice displayed here. In the search for connections between the Inklings' work and modernism, it seems possible that Hiley has begun to view the Inklings' work through the pessimistic perspective of the modernists themselves, failing to recognize that Lewis and Tolkien in particular present a very different vision of the world.

The second main weakness in *The Loss and the Silence* is the lack of adequate literary context. For instance, she operates with a definition of "myth" that is entirely contrary to the way in which Tolkien and Lewis used the term. Drawing on Nietzsche, Lévi-Strauss, and then Barthes, Hiley discusses myth as something that "exclude[s] anything pointing beyond the myth itself from its picture of the world" (108); she follows Barthes in focusing on the absence of a literal sense as being essential to myth (108), and notes the modernist idea that both myth and history are "artificial constructs" (109). This is an excellent entry into her discussion of how Joyce and Yeats use myth, and she shows convincingly that modernism attempts to use mythic narrative structure to create meaning where they perceive meaning to be absent. However, by using only this definition of myth, her reading of Tolkien and Lewis's use of myth is completely wrong on a basic level. In his essay "On Fairy-Stories," which Hiley does reference elsewhere in *The Loss and the Silence*, Tolkien states clearly his claim that the Gospel is both a fairy-story (a myth) and also simultaneously historical fact. Lewis is similarly clear in his essay "Myth Became Fact." The ways in which the Inklings and the modernists work with the idea of myth could be a very fruitful line of analysis, but only if these are seen as two *different* approaches, not the same.

Hiley also tends to use the terms "fantasy" and "the fantastic" interchangeably, using Tzvetan Todorov and Rosemary Jackson's definitions of the fantastic as descriptive of what Lewis, Tolkien, and Williams are doing. However, "the fantastic" is not precisely the same as "fantasy;" most notably, Todorov's definition is based on the creation of *uncertainty* in the text (see footnote, 67), which is not a defining element in fantasy over against "the fantastic," and, more importantly, his basic assumption that the supernatural is not real. Hiley quotes an important passage from Todorov stating that "The supernatural is born of language, it is its consequence and its proof: not only do the devil and vampires exist only in words, but language alone enables us to conceive what is always absent: the supernatural" (qtd in Hiley 153). It is difficult to imagine a definition of fantasy less applicable to *The Lord of the Rings* and the Chronicles of Narnia.

At some points in *The Loss and the Silence*, Hiley does make distinctions where they are needed, such as in noting a difference between magic realism and genre fantasy (222), but at many other points in her analysis, her use of "the fantastic" as a descriptor of the Inklings' work leads to misreadings and

overgeneralized claims that do not stand up to careful reading of the Inklings' work.

Finally, there are also a number of small but noticeable errors regarding features of the Inklings' work. For instance, she refers to Ransom in *That Hideous Strength* as "an incarnation of Arthur" (28), and "a reincarnation of Arthur" (30) when in fact he is neither, and that Mercury gives the people at St Anne's "the gift of speaking in tongues" (202) when in fact the characters receive the gift of facility of expression in their own language. Errors such as these may not have a significant impact on Hiley's analysis, but they do undermine the credibility of the close readings she presents here.

Taken as a whole, *The Loss and the Silence* is uneven; some of the analysis here is thoughtful, well-developed, and useful but other aspects of the argument are seriously flawed. The overall premise is sound, and Hiley is to be commended in opening up this interesting and important topic for further discussion.

—Holly Ordway



BUFFY AND THE HEROINE'S JOURNEY: VAMPIRE SLAYER AS FEMININE CHOSEN ONE. Valerie Estelle Frankel. Jefferson NC: McFarland, 2012. 226 p. 9780786467921. \$35.00.

I REVIEWED VALERIE ESTELLE FRANKEL'S *FROM GIRL TO GODDESS: The Heroine's Journey Through Myth and Legend* (McFarland 2010) in *Mythlore* 115/116; in that volume, Frankel explored the ways in which the journeys of female characters in folklore, myth, and legend differ from the well-known male model as described by Joseph Campbell. In her words, the female journey is one of "cleverness and intuition [...] birth and patience [...] destroying mountains and creating civilizations" (10). While it shares the basic overall structure of the male journey—separation, initiation, and return—different challenges confront the female hero at many stages; for example, where the male hero at his nadir meets the goddess and confronts the woman as temptress, the female weds her animus and faces Bluebeard, the murderous husband. The female path tends to be more

spiral than strictly circular, working through the journey over again at higher levels.

In *Buffy and the Heroine's Journey*, Frankel applies her theoretical structure to *Buffy the Vampire Slayer*, from the original movie through the seven television seasons and the eighth comic book "season," with occasional forays into the crossover episodes of *Angel*. One of Frankel's first key insights is that Buffy's path is not just spiral but fractal; inside the full arc of the series are the shorter multi-year high school and post-high-school arcs (with the newer multi-Slayer era arc beginning in the comics), the arc of each individual season, the arc of each individual episode; each its own heroine's journey in miniature as Buffy repeatedly dives into hell, faces the demons, and saves the world. "A lot." As with Frankel's earlier book, I find her charts enormously helpful in presenting her ideas; this one starts with a chart of her general comparison of the hero's and heroine's journeys, then follows with a chart mapping the stages of the heroine journey onto Buffy's season 1-3 and 4-8 arcs. Later charts list Buffy's enactment of the major feminine archetypes in these same arcs, showing who or what represents the associated Shadow and Animus figures for each archetype.

The text itself does not methodically work through these charts, letting them stand on their own as a broad guide to the territory, but instead is a wide-ranging Jungian reading of the stages in Buffy's journey and her helpers and adversaries at each stage. For example, Frankel points out the significance of the gender of the "Big Bad" for each season, as Buffy struggles against patriarchal enemies in the early seasons (The Master, Angelus, the Mayor), then Terrible Mothers (Maggie Walsh, Glory), and more nuanced, diffuse, or internal evils in the end (the return to the mundane world and the banality of the Trio, the despair engendered by the First and the temptations of power, the tyranny of her own goddesshood in Season Eight). Examining the interplay of Shadow, Animus, Anima, and other archetypes surrounding each of these challenges adds depth to our understanding of Buffy and her friends—and part of the strength of the series is that Buffy's friends act not just as aspects of her own self, but are characters on their own journeys at the same time. (Willow's and Faith's journeys in particular are closely examined.)

Frankel has a keen eye for the visual aspects of the show, not just the words of the dialogue and the commentary; setting, color, music, symbolism, visual and aural echoes of earlier scenes, and even costume are all given their due as elements reinforcing the story. Her wide familiarity with folktale and literature leads to many interesting comparisons; the book is liberally salted with references to *The Wizard of Oz*, *King Lear*, *Gone With the Wind*, *The Lord of the Rings*, and many other sources, in addition to the key scholarly sources on *Buffy* itself. As with *From Girl to Goddess*, I found myself highlighting the extensive bibliography nearly as often as the text itself.

The book is most useful as a guide to a re-viewing of the series; a reader unfamiliar with the episodes and characters will not find this a good introduction, but for the viewer who wants a wise guide back through the darker inner circles of the Buffyverse, this book is an admirable Virgil.

—Janet Brennan Croft



NORTH WIND: A JOURNAL OF GEORGE MACDONALD STUDIES. #30 (2011). Edited by Fernando Soto and John Pennington. ISSN 0265-7295. <http://www.snc.edu/english/northwind.html>. Available with membership, \$18 annually in US.

MALLORN: THE JOURNAL OF THE TOLKIEN SOCIETY. #53 (SPRING 2012). Ed. Henry Gee. ISSN 0308-6674. With membership; £26 UK, £35 outside of Europe.

TOLKIEN STUDIES: AN ANNUAL SCHOLARLY REVIEW. #9 (2012). Ed Verlyn Flieger and Michael D.C. Drout. West Virginia University Press. ISSN 1547-3155. \$60.00.

FASTITOCALON: STUDIES IN FANTASTICISM ANCIENT TO MODERN. #2.1&2 (2011). Ed. Thomas Honegger and Fanfan Chen. Wissenschaftlicher Verlag Trier. ISSN 1869-960X. €20,00.

*N*orth Wind's 2011 issue starts off with Geoffrey Reiter's "'Down the Winding Stair': Victorian Popular Science and Deep Time in 'The Golden Key.'" Reiter's thesis is that our understanding of MacDonald's themes can be improved if we are aware of the upheavals in natural science taking place contemporaneously with his writing. Robert Chambers's *Vestiges of the Natural History of Creation* was a particularly popular book, outselling Darwin's *Origin of Species* until the late 1880s, and the influence of its "variant Genesis" account can be seen at a fairly straightforward level in *The Princess and Curdie* and more symbolically in Tangle's descent "down the winding-stair" in "The Golden Key."

Next Osama Jarrar discusses how MacDonald questions the dominant Victorian social and familial structure of his time through his fairy tales and

fantasy novels. It is unfortunately marred by his misuse of the term 'genetic' as an opposite for 'hereditary'; perhaps a better term for his purposes would have been 'innate.' Jarrar argues that in characters such as Curdie and Diamond, MacDonald opposes a social scale based of hereditary social status with one privileging inner nobility of spirit.

Robin Phillips's "George MacDonald and the Anthropology of Love" represents another case where the terminology used could be more precise, as we are really being asked to consider religion and philosophy, not anthropology, in this article. Phillips begins with a review of two opposing religious influences on MacDonald—the rigid and legalistic Calvinism of his paternal grandmother and the more joyful and caring approach of his father—and how they manifest in his works in an existentialist preference for works over thoughts and a transformation of work into beauty through love, thus "anticipat[ing] a type of aesthetic apologetics that would concern later writers like G.K. Chesterton, Dorothy Sayers and C.S. Lewis" (36).


Melody Green next examines how MacDonald and Lewis Carroll, friends and influences upon each other, both used nonsense poetry to challenge contemporary ideas and customs about death. Carroll, in his Alice books, tends to treat death as a joke and something to be made mock of—think of the "gently smiling jaws" of Alice's crocodile—where MacDonald turns this around to propose that a familiarity with death gives us the ability to create and enjoy nonsense in response to its absurdity. A similar article takes on the same topic in Neil Gaiman and Terry Pratchett's works in *Fastitocalon*, described below.

Next we turn to the subject of corpus-stylistic criticism, which involves the computer-assisted analysis of vocabulary used in a selected portion of an author's output. It can be as simple as a word frequency list (the sort used to generate "word cloud" visual representations) or as complex as semantic tagging which places individual words into linguistic categories. Patrick Maiwald analyzes forty-one items of MacDonald's fiction, first at a simple word-frequency level, then in comparison with a similar group of contemporary Victorian fiction, and continuing on to more complex analysis of phrases and tagging. Maiwald freely admits that this sort of analysis is very limited and does not really have a great deal of importance on its own at present, but it can bring precision and corroboration to the study of an author's particular style or the development of themes and influences over his lifetime.

The final piece in this issue is the quite long and ambitious "'Rooted in All its Story, More is Meant than Meets the Ear': A Study of the Relational and the Revelational Nature of George MacDonald's Mythopoeic Art," an excerpt from Kirstin Jeffrey Johnson's 2010 dissertation. It appears under the heading "Work in Progress," perhaps implying that it is in the process of being published as a book; given the content and quality of the excerpt, this would be something

to look forward to. Johnson's central thesis is a considered attempt to revive the importance of biography to literary criticism, most particularly in MacDonald's case because this was his own approach as a critic: to know and understand an author is to better understand his (sub)creation, just as for MacDonald, to know something of God was to understand all Creation better. For MacDonald and his literary mentors, "engaging with a text meant engaging with a communication by another human, and they believed it worthwhile to endeavor to understand that other human as best as possible" (93). An author's relationships are particularly important to this understanding—not just personal relationships, but those with his or her literary, philosophical, and spiritual influences. Johnson draws a connection between MacDonald's ability to write truly mythopoeic story and the overriding importance to him of depicting character and relationship above "subservient" plots and patterns of events (108-9). Scholars and students will also find this piece useful for its evaluative survey of major MacDonald scholarship and exhaustive bibliography.

The issue includes three reviews and several brief memorial essays and a selected bibliography on MacDonald scholar John Docherty.

 *ALLORN*, THE JOURNAL OF THE BRITISH-BASED TOLKIEN SOCIETY, publishes a mix of Tolkien-related material—art, fan fiction, reviews, and articles at various levels of scholarship (it is not peer-reviewed). I'll confine this review to items that may be of academic interest.

Kristine Larsen's opening piece, billed as an editorial, is of particular interest in how it describes Larsen's path into Tolkien scholarship and the unique niche she has carved out for herself in the interdisciplinary study of Tolkien and astronomy. Her observations on the "two cultures" of science and the humanities, and the difficulty of convincing more mainstream academics of the value of both Tolkien and interdisciplinary approaches, are telling.

In "Tolkien's Nobel Prize," Troels Forchhammer makes a useful addition to Tolkien biography: a recounting of how C.S. Lewis nominated Tolkien for a Nobel in literature in 1961, the thoughts of the committee at the time, and the reaction in the news media when the committee records were unsealed in January 2012.

Colin Duriez's "What Made J.R.R. Tolkien Tick and Why Was He Called 'Reuel'? The Importance of Tolkien Biography" makes an interesting counterpoint to the above-mentioned dissertation on MacDonald by Kirstin Johnson in *North Wind*. This article briefly discusses Tolkien and Lewis's dislike of biographical criticism—the "personal heresy"—that focused on the psychology of the author. Yet, as Johnston points out and as Tom Shippey reminds us in his essay in Jason Fisher's *Tolkien and His Sources*, context becomes more important the further in time we are removed from an author, and that

context necessarily includes his relationships with family, friends, other authors, and so on. Duriez points out that knowing context allows us to “better see with [Tolkien’s] eyes” (25). He also brings to our attention the fact that the family name “Reuel” means “Friend of God” in ancient Hebrew.

Larsen also contributes a longer article in which she traces the type of disembodied time-travel used in Lewis’s *That Hideous Strength* and *The Dark Tower* and Tolkien’s *The Lost Road* and *The Notion Club Papers* to J.W. Dunne’s *An Experiment in Time* and Olaf Stapledon’s *First and Last Men* and its sequels. Dunne’s theory is based on a concept of higher dimensions of space-time which can access different points of our dimension simultaneously (from our limited viewpoint). Larsen then takes a look at the varieties of time-travel used in the television series *Lost* and the idea that a “constant” is necessary to bring the traveller back to his or her proper time. It might have clarified matters to specify that her analysis of *Lost* begins with Season 4 rather than at the beginning of the series, but her conclusions are quite interesting.

Virginia Luling briefly notes a parallel between the “time travel” device in Tolkien’s *The Lost Road*—the affinities between a line of similarly-named father-son pairs from Númenor to the present day—and a similar device in E. Nesbit’s *The House of Arden*, which features a brother-sister pair with a similar ancestral affinity. Nesbit’s book also features a walled city with some similarities to Gondolin.

David Doughan, in “Meriadoc and the Matter of Rohan,” examines some connections between the place name Rohan and the hobbit name Meriadoc (along with some other names in the Brandybuck line) with places and names in Brittany and Bordeaux. The issue is filled out with reviews, artwork, and fiction.

THERE HAVE BEEN SOME CHANGES TO THE EDITORIAL LINE-UP at *Tolkien Studies*. With this issue, Douglas A. Anderson, one of the founding editors, has moved on to his own projects, including his Nodens Books publishing imprint. With the next issue, David Bratman will become a co-editor and editor of the Book Review section, and Merlin DeTardo will take over the annual “Year’s Work in Tolkien Studies” section.

Peter Grybauskas begins this slimmer-than-usual issue with “Untold Tales: Solving a Literary Dilemma.” A particular feature of Tolkien’s writing is the way he leaves “space for untold tales” (2). This “system of narrative withholding” can be especially moving in its emotional effect, and Grybauskas analyzes two uses of it in particular: Gandalf’s wish that he could use the *palantír* to see such events as “the hand and mind of Fëanor at their work, while both the White Tree and the Golden were in flower” (qtd. 5), and the three evocative yet minimal references to Celebrimbor in the text of *The Lord of the Rings*. Grybauskas

goes on to propose a system to classify such omissions and gaps as explicit and implicit, and provide several additional examples of each.

In "Beneath the Earth's dark keel': Tolkien and Geology," Gerard Hynes examines Tolkien's exposure to and knowledge of both the geological theories of his day, particularly continental drift, and historical theories, primarily those of Plato and Thales. Hynes then shows Tolkien's evolving understanding of the geological history of Middle-earth, describing it as, in the end, geomythical with a strong catastrophic element.

Douglas C. Kane's "Law and Arda" is a very useful discussion of the development of Tolkien's ideas about law and justice over the course of his writing, showing how higher morality increasingly displaces the letter of the law as his concept of Arda matures. Kane begins with the legal issues in *The Hobbit*, particularly Bilbo's problematic contract to perform an illegal act, then demonstrates that in *The Lord of the Rings* Tolkien is increasingly concerned with the importance of mercy. Tolkien's post-*Lord of the Rings* work on his legendarium then moves on to consider deeper questions of justice and healing.

Following fortuitously on Kane's article, Amelia A. Rutledge examines the principles of justice and healing as they are tested in the case of Míriel, who wished to leave Arda after the birth of her son Fëanor and not be reborn, and her husband Finwë, who wished to take a second wife. Both, through their free will, acted contrary to what the Valar considered to be the nature of the Eldar, who mate once and for eternity. Rutledge finds possible analogues to the way Tolkien works out this debate in the letters of Paul.

The volume concludes with a review section, The Year's Work in Tolkien Studies for 2009, and the Bibliography (in English) for 2010 (a typo in the table of contents says it is 2009, but the heading for the section itself says 2010).

*F*ANTASYCLOAN CONTINUES TO PUBLISH ARTICLES ON THE FANTASTIC in literature from a wide variety of traditions; if the content can be heavy on theory, it is always thought-provoking. The first two articles in this issue are a case in point.

In the first, Roger Bozzetto examines "Perspectives on the Standard French Theory of the Fantastic." According to Bozzetto, the French critical approach differs from that of the English-speaking world in part because the genre of the fantastic is defined differently: for the French, *le fantastique* is limited to the uncanny and does not include literature of the supernatural or horror. Criticism thus seems to rely heavily on Todorov's theory of the fantastic as hesitation, "the irreconcilable conflict between reason and the unthinkable" (4). However, the tropes of horror are beginning to appear in French fantasy with more frequency, and Bozzetto feels French criticism will need to become more open-minded to deal with it.

Denis Mellier, however, does seem to find plenty of horror in *le fantastique*, but looks at global as well as French examples. Mellier's opinion is that current theories of the fantastic fall into two categories, united by a central concern with the dualistic nature of the fantastic: one group is interested in the single character "experiencing a confrontation with [...] exception," with the *presence* of something monstrous, while the other is primarily interested in the exception itself, in the *absence* of familiarity in the monstrous object or event (15). Mellier feels that both approaches need to be balanced, since fantastic fiction in practice "transcends the binary opposition to arrive at a third figure of unsolved contradiction" (28). He also considers the difficulty of combining allegory and the fantastic successfully, feeling that the qualities that make the fantastic are "dissolved" when interpreted in an strict allegorical manner: "To speak to everybody is therefore to speak too clearly" (21).

We are on somewhat more familiar ground with Michael Helmsley's "Some Sort of Plank, Some Sort of Tapestry: The Arthurian Poetry and Painting of David Jones." The Welsh author of *In Parentheses* and *Anathemata* was also a highly accomplished artist, and his writing demonstrates "the importance of visual experience and imagination" (31) to his style. Helmsley uses the analogy of the woven tapestry to analyze the structure and techniques of Jones's Arthurian poetry and artwork, particularly the poem sequence *The Sleeping Lord and Other Fragments* (1974). Of particular interest to *Mythlore* readers is Helmsley's consideration of Jones's work in comparison to Tolkien (as has been noted elsewhere, both were WWI veterans and turned to fantasy and legend to process their experiences) and Jones's own comments on Charles Williams's Arthurian poetry.

Marie-Noëlle Biemer's essay poses the question: "William Morris: *Primus Inter Fantastes*?" Morris's late prose romances are some of the earliest examples of what we would consider modern high or Tolkienian fantasy. This article makes a case for Morris as the "father" of modern fantasy, not through his own influence on writers in the genre, but through his well-attested influence on Tolkien, whom Brian Attebury characterizes as the center of the "fuzzy set" of modern fantasy. Similarities and source-hunting in Morris are not new to Tolkien studies; Biemer does not cite works on the topic by Marjorie Burns, Jared Lobdell, or Anne Amison (*Mythlore* 95/96), for example, though she does refer to John Rateliff.

The authors of two recent very popular children's' fantasy series, J.K. Rowling (the Harry Potter books) and Tony DiTerlizzi & Holly Black (*The Spiderwick Chronicles*), have created modern bestiaries to accompany their invented worlds. Antje vom Lehn traces their ancestry back to the medieval bestiary and notes how they differ; for example, neither incorporates allegorical or religious interpretations of the beasts included, though moral instruction was

one of the primary purposes of the medieval bestiary, making these works more akin to modern field guides or spotters' guides. Medieval bestiaries also reflected a static world-view, while these modern versions are aware of history and evolution, in fact referring back deliberately to their early ancestors.

In "Playing With Death: Humorous Treatment of Death-related Issues in Terry Pratchett's and Neil Gaiman's Young Adult Fiction," Marcin Rusnak contends that as modern life has taken us farther and farther from daily contact and familiarity with death, we have become increasingly uncomfortable with our own mortality. The depiction of death in a humorous way helps us "discharge and overcome feelings of distress, and to attain an emotional equilibrium" (84). Rusnak examines comic portrayals of death in Neil Gaiman's *The Graveyard Book* and the character of Death himself in Terry Pratchett's *The Amazing Maurice and His Educated Rodents* and other books (pointing out that *The Wee Free Men* is the only Discworld book in which Death does not appear, speaking in his characteristic ALL CAPS). In both cases, the emotional release of laughter leads to an increased level of comfort with a difficult topic.

Penelope Delta (1874-1941) was one of the pioneers of writing for children and in the *demotic* or common tongue in modern Greece. Her fairy tales were a deliberate attempt to inculcate the values she found in Victorian English children's literature—the works of Carroll, MacDonald, Kingsley, for example—into literature for Greek schools. The fairy tales Dimitra Fimi examines in her essay, which were published in *Fairy and Other Tales* in 1915, are reminiscent of those of Dickens, Wilde, or Andersen, but with a distinct Greek touch. Fimi's summaries whet the appetite; unfortunately, very few of Delta's works seem to have been translated into English.

The final article in this issue, by Kumiko Uemura, deals with the idea of the robot and its significance. She traces the robot back to the Greek myth of the bronze giant Telos, Shelley's *Frankenstein*, and Čapek's *R.U.R.*, then considers the Japanese take on this motif through the works of animator and manga artist Osamu Tezuka. Tezuka was known for adapting European literature for manga comics, including Fritz Lang's movie *Metropolis*, and creating his own robots in the series *Astro Boy* and *Phoenix*. Uemura feels that the Japanese fascination with the humanoid robot has its roots in the Shinto tradition of animistic consciousness—the feeling that all things are imbued with life. This interesting article might have been strengthened by a consideration of the Jewish folkloric tradition of the *golem*.

—Janet Brennan Croft



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SARA BROWN is a secondary school teacher, currently and working at Rydal Penrhos School in North Wales, U.K., and has been studying part time for her PhD at the University of Salford over the past five years. Her thesis, provisionally entitled “Crossing the Line: Issues of Boundary and Liminality in Tolkien’s Middle-earth,” examines Tolkien’s writing from an anthropological and environmental perspective, using alchemical theory as a starting point, and drawing on such prominent theorists as Julia Kristeva and Donna Haraway to explore transformations, the presence of the Other, and the blurring of boundaries and borders in Tolkien’s legendarium. With her husband and daughter, she looks after twenty-two teenage boys who live in their school boarding house.

JOE R. CHRISTOPHER is Professor *emeritus* of English at Tarleton State University, Stephenville TX. He has published two books (one in collaboration) on C.S. Lewis, published one chapbook of Tolkienian verse, and been an assistant editor of *Truths Breathed Through Silver: The Inklings’ Moral and Mythopoeic Legacy* (ed. Jonathan B. Himes, Cambridge Scholars, 2008). Besides other editorial work, he has published essays on Lewis, Tolkien, Charles Williams, Dorothy L. Sayers, and some related authors, as well as such popular writers as Anthony Boucher, Ellery Queen, John Dickson Carr, Poul Anderson, Robert A. Heinlein, Isaac Asimov, and Gene Wolfe, and such standard authors as the Pearl Poet, Shakespeare, Coleridge, Hawthorne, Tennyson, and John Heath-Stubbs. He has published well over 150 poems. He has had one play—a farce about a vampire—produced at his university. His book of poems about poetry—*The Variety of Poetic Genres: Ars Poetica*—should be out from Mellan Poetry Press before this issue of *Mythlore* appears.

JANET BRENNAN CROFT is Head of Access Services at the University of Oklahoma libraries. She is the author of *War in the Works of J.R.R. Tolkien* (Praeger, 2004; winner of the Mythopoeic Society Award for Inklings Studies), has published articles on Tolkien in *Mythlore*, *Mallorn*, *Tolkien Studies*, and *Seven*, and is editor of two collections of essays: *Tolkien on Film: Essays on Peter Jackson's Lord of the Rings* (Mythopoeic Press, 2004) and *Tolkien and Shakespeare: Essays on Shared Themes and Language* (McFarland, 2006). She also writes on library issues, particularly concerning copyright. She is currently the editor of *Mythlore* and book review editor of *Oklahoma Librarian*, and serves on the board of the Mythopoeic Press.

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DONALD T. WILLIAMS is R. A. Forrest Scholar and Professor of English at Toccoa Falls College in the hills of NE Georgia. His most recent book is *Inklings of Reality: Essays toward a Christian Philosophy of Letters*, 2nd ed., revised and expanded (Lynchburg: Lantern Hollow Press, 2012).

DR. JOSEPH YOUNG lives in Dunedin, New Zealand, where he divides his time between researching and searching for an academic posting. His research interests include modern fantasy literature, intellectual and cultural history, and expressions of idealism in post-Enlightenment literature.

BOOKS AVAILABLE FOR REVIEW

Sir Gawain and the Green Knight: In a Modern English Version
Translated by John Gardner

*Fantasy, Art and Life: Essays on George Macdonald, Robert Louis Stevenson, and Other
Fantasy Writers.*
William Gray

Dancing the Tao: Le Guin and Moral Development.
Sandra J. Lindow

Light: C. S. Lewis's First and Final Short Story.
Edited by Charlie W. Starr and Walter Hooper

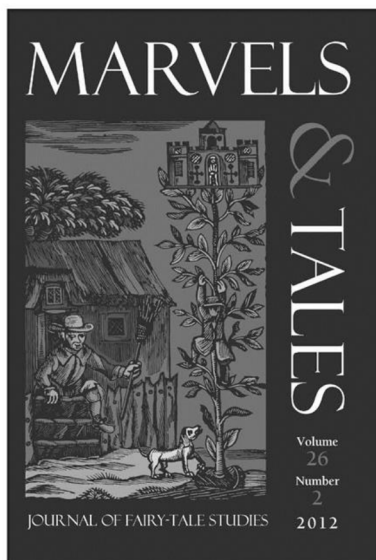
Above Ker-Is and Other Stories
Evangeline Walton

Beyond Horatio's Philosophy: The Fantasy of Peter S. Beagle
David Stevens



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